TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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ROSE MELVILLE.

H.S. Loury

BELASCO, PLAY BUILDER.

A master craftsman of the stage—
A carpenter of words, in sooth—
Who, for a certain yearly wage,
Makes fiction masquerade as truth.
With wizard hands he shapes the play,
And moulds the actor to the role—
Svengali-like he holds his sway
O'er every player's mind and soul.

He practices the mystic art
Of reproducing storm and rain—
For stage-land has no secret part
Unknown to his inquiring brain.
Content with mimic men to dwell,
He lives apart from human strife—
Forgetting that the play should tell
The ever-changing story—Life.

THE MATINEE GIRL.

Society and the stage have been getting together again under the auspices of Mrs. Robert Osborn, that indefatigable "musical tea" and "dramatic breakfast" provider.

This time it was a Mother Goose party at the Waldorf, and Charles Ross, Minnie Palmer, and Cissie Loftus were up against the large and fashionable.

Mrs. Osborn is Society's shepherdess. She goes about with a crook in each hand yanking social lights and dramatic stars about until they don't quite know where they are at.

The more I note the dexterous way in which she mixes up the elements, the more I become convinced that she is the one woman in New York who could start a salon.

She seems to keep strictly in Society's midst and is able to get actor chappies to answer to her beck and call with a cheerfulness that is surprising.

I feel sure that she could wheedle Mansfield into doing a song and dance if she gave him one of her wreathed smiles when he was in good humor.

And John Drew would play a solo on a dress suit case for one of her honeyed words, if she was engineering some charitable project. She is a born manager and hypnotizes people into doing just what she wants.

So I think she could manage a salon. It is a delicate undertaking, for it depends not so much on getting the right people in as on keeping the wrong ones out.

There are several salons in New York today that would be simply perfect if they'd had a bouncer to start with. But the trouble with all of them is that there is always some charming fellow who wants to bring another charming fellow, and this keeps on in an endless chain until some evening the hostess awakens to the fact that she doesn't own her own home.

And sometimes a charming fellow brings a charming girl, and then there's nothing but trouble. A man's idea is so different from a woman's when it comes to girls!

But I think that Mrs. Osborn could turn down detrimental salonites gracefully, tenderly even, but they'd stay put.

I recollect one little woman who got the salon idea in her bonnet and turned her peaceful Harlem home into a menagerie where lions stalked. She was the Daniel.

One evening some man brought another chap, a genius, and she met him in the crush and he began to talk to her. And when they had conversed for nearly half an hour he said: "And may I ask where you live?"

He hadn't had the faintest idea that she was his hostess till she told him.

The news that Georgia Cayvan may come back to the stage next year is very welcome to her hosts of friends and admirers who used to enjoy her quiet, gentle acting; acting that somehow seemed unlike theatric art but more like a part of the actress's personality.

There are great actresses that the world bows down to, and there are others that win admiration without stint through their beauty, cleverness and chic. But I feel that I am not far from the truth when I say that Georgia Cayvan is the best loved woman on the stage to-day.

She reaches our hearts somehow, and we long to climb over the footlights and give her a good, old-fashioned hug. We Matinee Girls and boys, I mean. Of course, if you are old and crusty and *blasé* you never feel like that under any circumstances.

Madeleine Bouton married a Baron, to be sure, but how she must have hated to change her pretty name to Nimptsch. It sounds like a sneeze to me.

But when a girl falls in love she doesn't think of little things like that. She simply plunges into the pool of matrimony and puts on airs over the girls that never experienced the feeling of prancing up the aisle a Miss to return a Mrs.

By the time she gets the rice well out of her gown she loses that first haughty feeling, but there is nothing to compare with the egotism of a girl with a new wedding ring.

When I saw the Baroness one evening recently at the Grenoble she was just in that first proud stage, and she looked prettier than she ever did in a play, and that is saying a lot.

The destruction of the Windsor Hotel by fire and all the terrible scenes of suffering and death which were witnessed by those who looked upon that awful spectacle must appal every one who is forced through the travel incident to the dramatic profession to spend much of his life in hotels throughout the country.

These hotel holocausts, which occur from time to time, often number among their victims prominent members of the profession.

Every one who travels is familiar with the coil of rope in hotel rooms, ostentatiously labeled, and bearing "directions" for use in case of fire.

The Windsor Hotel fire has proved that these appliances are really worse than useless. The panic which seizes upon people at such a time, and especially upon women, renders it impossible for them to properly adjust the ropes.

And in many cases at the Windsor fire the ropes even when adjusted failed to work, dropping their burdens of human life to the pavement. It was an added horror to a scene which will never be erased from the memories of those who stood helpless and unable to put forth any effort to save the lives of the crazed and panic-stricken guests.

Theatrical folk are among the most constant and liberal patrons of hotels, and in the interests of life and safety they should make some public protest against houses which are inadequately provided with means of escape.

If not, the Windsor tragedy will be repeated elsewhere in all the dreadful incidents of death and disaster that marked the destruction of the historic hotel, which, as now appears, was a veritable death trap.

The Matinee Girl does not like to write about such grewsome and awful subjects as this, but there were friends of mine among those whose lives were offered up as a sacrifice in this fire, and who but a few hours before had been happy in the possession of youth and life and all that goes to make life desirable.

They had been planning for Spring and Summer in the confident way that people will always plan the future when they are young and happy. And all the time that awful shadow was over the feast and the roses that bloomed upon our tables were burial garlands.

Oh, this mystery of life—this tragedy of death! How we poor mortals grope in the darkness, or dance in the light, ever onward to that inevitable ending!

It is well for us that we do not see the dark shadow on the path, for if we once realized what it means we should go mad with the horror of it all. It is only when the grim reaper comes, as he did in this case, with the silence and the stealth of a thief in the night that we feel stunned and appalled by his nearness.

The skull grins under the rose wreath. The glasses turned down about the Windsor table marked the parting of the ways between life and death!

When life moves to music, as it does sometimes for many of us who refuse to pause and wonder over problems that will continue when we are part of yesterday, how little we appreciate the golden gift that is in our keeping!

Moments of happiness, the happiness that is ours by right, the hand clasp of a friend, the kiss of a child, the smile in the eyes of a baby looking out gladly upon the world—all these are more precious possessions than can be valued by the world's standards.

Each of us who can look upon the glory of a blue sky, can scent the unfolding of the Spring's promise about him and can turn from his way to let the sunlight pass into some other life by a word of hope or a smile of encouragement, is richer than the millionaire whose wealth makes him a king.

The philosophies of the great poet Omar come nearer to teaching human beings the lesson of life than all other sages have ever written on the theme:

Then to this earthen Bowl did I adjourn,
My Lip the secret Well of Life to Learn.
And Lip to Lip it murmured, "While you live,
Drink—for once dead you never shall return."

And looking out from the darkness that is left when those we know and love are taken while life's roses are blooming about them, with the very echo of their laughter in our ears, we pause astounded at the marvelous glory of a promise that we try to believe—that, beyond the threshold of to-day, where we press on unseeing and unknowing, there dawns a to-morrow in which there will be no parting and no death.

Broadway blooms with English beauties belonging to the Casino show just now. You can tell them by their odd shoes, their queer coiffures and funny little hats, not to speak of their fresh complexions and English eyes.

One fashion that the London girls always bring to New York is that of the rain coat—the regulation style for women on the other side, but one that in New York makes one think the girl has made a mistake and put on her big brother's mackintosh.

For the coat is cut on exactly the same lines as a man's, falling straight from a little yoke in the back and buttoning over with a loose, double-breasted effect in the front.

Just as the first signs of the arbutus bloom give a hint of Spring in the country, so do these rubber coats speak of the presence of the Gaiety girl in town, tra la!

As a study the English chorus girl is intensely interesting, and those earnest students of human nature whom somebody has christened the "Wow-wow boys" evidence their interest in the theme by crowding the Casino orchestra every night.

They are entirely different from our own New York chorus girls—as different as day from night. There is a certain youthful irrepressibleness in their smiles, a *verve* to their dances, and a refinement of face and gesture both on the stage and behind the scenes which is sadly lacking in our own local variety of girl.

There certainly must be a great difference in managerial methods in London and in New York. It would be interesting to hear what Critic Archer, who is now "in our midst," would have to say on the subject.

Perhaps it is the novelty that goes with all importations that makes the little English chorus girl seem so much more winsome and desirable than the be-diamonded and *couped* young person who on a salary of $12 a week manages to keep a flat, a colored maid and a pug dog.

Our own girls have made hits in London—notably The Belle of New York girls, who, if all reports are true, have half the crowned heads of Europe at their feet and coroneted broughams ten deep at the stage entrance.

But the girl who made the biggest hit of all—Edna May—was very much of the slim, ingenuous, dainty type that we recognize in the London girleens.

Maybe it's something in the air—the same mysterious influences that give us the best pickles and sauces from the other side of the water.

The American chorus girl appeals to the bald head—the ponderous, overfed person whose sensibilities are engulfed in successive layers of adipose. His materialistic fancies and his manner of expressing them are appreciated by the Casino chorus girl proper and thoroughly understood.

The English chorus girl regards the average bald head as some sort of an uncouth joke. His pleasantries to her are vulgarisms, and his devilishness is bad breeding.

The fresh, unsullied Johnnie straight from college, or the "Wow-wow" boy, who still has some of the freshness of youth in his mind, is more to the taste of the English chorus girl.

Yes, I think Clement Scott or our own Gawain should tell us why this thusness exists. For no one can deny that there is a vast and oceanic difference between the two types of girl.

For instance, at luncheon hour in one of the big Broadway hotels the other day a group of the new English girls were sitting at a table eating biscuits and drinking Scotch whisky and soda.

They were well-groomed, clean-faced, unrouged, with eyebrows and lashes unblackened, and they sat indulging in their refection with all the demureness of a boarding school class. The beverage they consumed so unconcernedly might have been milk or tea, so far as their consciousness of its unconventionality for a female feast was concerned, and their conversation, with its softly-uttered cockneyisms, was as innocuous as their manner.

It was a study in chorus girl—the imported kind. The domestic variety is rarely abroad at luncheon time. Now why is it? Is that coy old American eagle a wicked old thing that spreads her influence broadcast in the beautiful pink rose garden of girly-girlism? Is the British lion really a staid and respectable old party who looks after his girls when they go on the stage, and keeps them, seemingly, daisy-like, dew-like and bloomy?

That's what I want to know.

THE MATINEE GIRL.

ENGAGEMENTS.

Lawrence and Harrington, with Edgar Selden, to go with Fisher and Carroll in The Lobster next season. This will be the debut in comedy of these clever protégés of Tony Pastor, whose work in vaudeville has been so highly commended.

Henry Stockbridge, for The Purple Lady.

Gerry Ames, with Charles Coghlan.

Pauline Van Arold, for At the White Horse Tavern.

Menifee Johnstone, for The New Boy, with Bert Coote.

William Burress, with Nat C. Goodwin, for the London production of The Cowboy and the Lady.

W. T. Carleton, Edward Webb, Fred Frear, and Myra Morella, for the Jaxon Opera company at the Park Theatre, Brooklyn.

George De Verneuil and Thomas Lowell, with Charles Coghlan.

Grace Sherwood, for Paul Gilmore's Musketeers.

Sam Fisher, for Natural Gas, as advance agent.

George F. Moore, with Uly S. Hill, for his production of Aladdin.

John E. Henshaw, for The Man in the Moon.

Annie Bruce, of the present class of the Stanhope-Wheatcroft Dramatic School, as leading lady with Creston Clarke next season. Mary Gardner, of the same class, for Mr. Clarke's Spring tour.

Kittie Rhoades, with James R. Waite, for leads next season.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, March 25.

The week has been signalized by two productions entirely new to the borough, seen respectively at the Montauk and Bijou, and the wane of the current season is shown as already under way by the announcement of early closings and the shutting down this day at one of the high-class houses of a regular season prematurely ended.

The annual engagement of N. C. Goodwin and Maxine Elliott at the Montauk began on Monday with that much-discussed drama, Nathan Hale. Mr. Fitch's play serves as an excellent medium for Mr. Goodwin to present himself in a guise that proves thoroughly acceptable to his every hearer. Maxine Elliott fairly divides the stellar honors with the exponent of the title-role, and in their several joint scenes is altogether forceful and charming. The entertaining comedy of the first two acts proves irresistibly droll as rendered by Gertrude Elliott, Estelle Mortimer and S. M. Hall. All the other characters are adequately portrayed, and the scenic investiture is picturesque, elaborate and highly effective. The attendance was at capacity figures, and the original intention of presenting a repertoire for the second week was early abandoned in favor of retaining Nathan Hale throughout the entire engagement. Colonel Sinn next considers Her Atonement for the fortnight commencing April 3.

A Dangerous Maid corralled a goodly business at the Columbia. As commented when over in the Eastern District a few weeks ago, this production improves on acquaintance, and is immeasurably superior as a road attraction to what it was as first produced at the Casino. Sam Bernard's dislocations of the vernacular, the attractiveness of Madge Lessing, the original funmaking of Richard Carle, Edna Aug's cleverness, and the whimsicalities of Chris Bruno, have all conspired to make both jolly and infectious fun. This house remains closed during Holy Week, reopening Easter Monday with The Turtle.

Discouraging, indeed, must it have been for The Rev. Griffith Davenport to face an auditorium not more than half filled at the Amphion on Monday. It is to be hoped that Brooklynites may be afforded another opportunity to view Mr. Herne's latest play and attest the appreciation in which that author and delightful player is held by local theatregoers. The twelfth regular season of the Amphion, which, to put it mildly, has been one of wide extremes, ends to-night, corresponding with its closing last year. The Jaxon Opera co. will make a venture here in light opera, beginning April 3. As Williamsburg has always been fond of music this organization may do well here in duplicating their methods and price of admission, recently proven a winner at the Park Theatre.

A capital array of fun has been afforded at the Bijou with Casey's Wife, a new skit from the pen of Robert J. Donnolly. The author has paid much more attention to continuity of plot than is general in work of this class, and the story, as told by such people as John G. Sparks, Fanny Fields, Joe Welch, Julia Lee, William Page, Laura Bennett, Claude Gillingwater, Gus Frankel, and Mark Hart, proved diverting. Many good specialties were introduced, and no small measure of praise is due to Joe Welch, whose portrayal of the Yiddish character stamps him a real artist. Manager Harry C. Kennedy next exhibits The King of the Opium Ring.

The Village Postmaster's retirement from the Grand Opera House leaves the place in darkness until the advent of Jack and the Beanstalk on 3.

The Gayety has shown The White Heather. A Female Drummer is next due.

Joseph Hart and Carrie De Mar, M. Rudinoff, and Ethel Levy were the features at Hyde and Behman's, where other turns were contributed by Lavender and Thomoson, Fred Valmore, Yorke and Adams, Charles T. Aldrich, and the Van Aukens. Nell Burgess is next week's principal headliner.

The third week of the Jaxon Opera co. at the Park drew crowded houses twice a day. Olivette was the feature until Thursday, when La Mascotte was substituted. The casts were strengthened by the addition of W. T. Carleton, and the consensus of opinion was that the productions in their entirety bear favorable comparison with those where the seats have been sixfold more expensive. For the closing week Lucia di Lammermoor, Faust, and Il Trovatore constitute the repertoire.

The Novelty's olio introduced Patrice in Edna's Ghost, Gardner and Gilmore, Eva Mudge, Thorne and Carleton, Master Joe Whiteley, Lawrence and Harrington, Edwin Lang, the Takezowa Japanese Acrobats, and Press Eldridge, who scored heavily. Edward Harrigan is the next big underline.

N. S. Wood in Jack Sheppard is relegated to one side at the Lyceum for U. T. C.

The Knickerbockers have given satisfaction at the Star with one of the season's best bills, which Manager William L. Bissell follows with The Bohemian Burlesquers.

The Brooklyn Music Hall displaces The Moulin Rouge Extravaganzists for an inning with farce-comedy, in the shape of In Atlantic City.

The Rose Hill Folly co. retire at the Unique to allow entrance for The Moulin Rouge Extravaganza.

The Broadway Burlesquers leave the Empire to permit the gambols of Harry Morris' Little Lambs.

SCHENCK COOPER.

SAN FRANCISCO.

Blanche Walsh and Melbourne MacDowell opened a two weeks' engagement at the Columbia 6. They produced La Tosca, to the entire satisfaction of the theatregoing public. Miss Walsh appears to follow the late Fanny Davenport in her interpretation of the character. Mr. MacDowell has been seen here before in the part of Scarpia, and in the opinion of San Franciscans he is better than ever. Arthur Elliot shone as Cavaradossi. The support all around was excellent. Fedora was played 13-19. The title-role suited Miss Walsh better, if possible, than that of La Tosca. As Louis Ipanoff Mr. MacDowell was seen at his best, and he has been seen in the character here before, as in that of Scarpia. The engagement was a pronounced success and big houses ruled throughout. The Bostonians 20.

The Alcazar Stock co. did well with A Man with a Past 6-12. Earnest Hastings, Clarence Montaine, George Osbourne, and Frank Denthorne were conspicuous in their respective roles. Also Gertrude Foster, Marie Howe and Juliet Crosby. A Social Highwayman 13-19. Earnest Hastings did well in the part of Courtice Jeffrey, made famous here by Frank Worthing. Juliet Crosby was natural and effective as Eleanor Burnham. Gertrude Foster had a hard part in Señora Caprices, but did well. Margaret Marshall, a new addition to the co., was a good Mrs. Munyon Pyle. Marie Howe did good character work in the part of Mrs. Deane, the medium. Nerves 20-25.

La Belle Helene was a success 6-19 at the Tivoli. Anna Lichter pleased in the title-role. Annie Myers played Orestes, the boy, with snap and style. Paris was played by Elvia Crox, and well. Bernice Holmes was a good Clytemnestra. Edwin Stevens reveled in the part of Calchas, the High Priest. Phil Branson as Menelaus made a hit. As Achilles William Pruette acted and sang with spirit. Other characters were well sustained. The Mikado 20, with Anna Lichter as Yum-Yum, Edwin Stevens as Ko-Ko, and Pruette as Poo-Bah.

Janet Waldorf made her initial bow to a San Francisco audience 5 at the Comedy. She appeared as Viola in Twelfth Night. She pleased at once, showing herself to be an able and intelligent actress, with a rich and pleasing voice. Her support was good, notably William McVay, Norval McGregor, and George Hernandez. The Hunchback was given 6. As You Like It 7. Ingomar 8 matinee, The Lady of Lyons 8. Much Ado About Nothing 9 and 10. The Lady of Lyons 11 matinee, Romeo and Juliet 11. Much Ado About Nothing 12, The Hunchback 13, As You Like It 14. Mighty hard work for a traveling co., but they stood it well, and played to good business.

The unfortunate Alhambra reopened 6 under the management of Holden, MacDonald and Kilgo. A new drama, Dewey, the Hero of Manila, was produced and scored. Patriotic sentiments, bunting and war vessels galore. Members of the co. deserving of mention are Laura Alberta, leading, as Ysa; Florence Rossland, soubrette, as Rosalie; De Witt Clinton as Vernon Howe, British naval officer; Joseph L. Tracy, Spanish chief of secret service; Thomas Doyle, Lieutenant Rand, U. S. N.; Charles W. Swain, man-o'-war's man; E. J. Holden, Spanish spy; Grace Pierce, Mabel Milburn, the heroine; Louis Belmore, Zab, a negro servant. Business was good throughout. The play ran a second week. La Belle Marie 20, with Agnes Herndon and Albert A. Andruss.

Morosco's Grand Opera House reopened 13 with a flourish of trumpets and the Ellis Grand Opera co. A good deal of money was spent on redecorating and the effect was entirely satisfactory. Society came to time in great style, and all the boxes and best seats in the house were engaged for the season. The display has been great so far, and promises to last the two weeks' season. Mr. Morosco is feeling perfectly satisfied with the result of his enterprise, and Manager Ellis is so far satisfied as to threaten us with a revisit of grand opera. Of course Melba has been the star. She sang 13 in Faust, 15 in La Bohème, and 18 matinee in The Barber of Seville. She sings in The Huguenots 20, La Bohème 21, Romeo and Juliet 23, and Lucia 25. Chalia was heard 14 in Cavalleria and I' Pagliacci, Gadski 16 in Aida, and Zelie de Lussan 17 in Carmen. The two last named artists were much admired. Two tenors were liked, Ceppi and Bonnard. When the opera season closes Morosco will put on the Southwell English Opera co.

FRED S. MYRTLE.

MILWAUKEE.

Modjeska presented Mary Stuart, Antony and Cleopatra, and Macbeth at the Davidson March 16-18 to large and appreciative audiences. The productions were very handsomely scened and costumed, and the performances were artistically excellent. Madame Modjeska received her usual warm welcome, and the work of the supporting co. was applauded, that of Lester Lonergan being chiefly notable for its power and intellectuality. Praiseworthy portrayals were also given by Charles D. Herman, Lynn Pratt, Wadsworth Harris, George Spencer, Anna Proctor, Grace Fisher, and Anna Daly. The Turtle 19 attracted a large audience. The excellent cast did more than justice to the farce, which aroused some laughter, a moderate amount of applause and considerable adverse criticism on acount of its decidedly *risque* nature. The co. is composed of Sadie Martinot, Mrs. McKee Rankin, Agnes Findlay, Sallie Berg, Maude White, Henry Bergman, W. J. Ferguson, M. A. Kennedy, E. W. Morrison, Harry Allan, and Charles Sinclair. Otis Skinner in Rosemary 20, before a large and select audience, treated us to one of the most delightful performances of many seasons. In Rosemary one inhales an atmosphere of purity and sweetness, and its beautiful love story receives an additional charm by its quaint and old-fashioned surroundings. Nothing more infinitely pleasing and artistic has ever been seen on the local stage than Mr. Skinner's fine portrayal of Sir Jasper Thorndyke; it was an exquisite art study and called forth unanimous applause and repeated recalls. Gretchen Lyons as Dorothy Cruickshank was the typification of the character, and achieved an unqualified success in this very picturesque and delightful role, which she played with a charm and sincerity beyond praise. The remaining parts were principally character studies, and received very clever handling by E. A. Eberle, John Malone, Frank Sylvester, Alfred Edwards, F. Battin, Ruth Holt, Lizzie Montgomery, and Clara Everett. The play was splendidly staged, the costumes were strictly in keeping with the period, and the remembrance of Rosemary is not likely to fade very soon in the minds of those privileged to witness this charming performance. House dark March 23-1. Frank Daniels 2-5.

Williams and Walker opened at the Bijou 19 to a fair house and gave general satisfaction. The well-known colored stars are supported by a co. of clever entertainers, and the performance was interspersed with a variety of good specialties. Williams and Walker doing excellent work in this line and winning uproarious applause. Pleasing turns were also contributed by Lottie Thompson, Bert A. Williams, Mallory Brothers and Brooks, Edward Thomas, Goggin and Davis, James Jackson, Hodges and Launchmere, and Black Carl. The co. rendered some excellent musical selections, and gave, all in all, a very meritorious performance. Through the Breakers 26-1.

The Thanhouser-Hatch Stock co. presented Northern Lights at the Academy 20 to a packed house, the performance being up to the usual high standard of this excellent organization. Eugene Moore as Swiftwind, Frederick Paulding as Wallace Gray, and Frank B. Hatch as Sidney Sherwood gave highly finished portrayals. William Yerance as Colonel Gray, Edwin Thanhouser as Lieutenant Sherwood, and Lucius Henderson as Dan Horton were admirable. Donald Bowles as Higgs and Irving Brooks as Hugo Dare did exceedingly clever comedy work. Alberta Gallatin was seen to marked advantage as Helen Dare, Nan Mifflin won distinct favor as Florence Sherwood, Gertrude Homans was a sparkling and vivacious Dorothy Dunbar, Meta Brittain gave a convincing and effective portrayal of Starlight, the Indian girl, and R. A. Berthelet, Samuel Lewis, and George Herbert did full justice to lesser roles. Manager Hatch staged the piece on an elaborate scale and the audience testified much appreciation. Little Lord Fauntleroy March 27-April 2, with Baby Vavene in the title-role.

1492 drew a full house at the Alhambra 19 and proved as big a favorite as ever. Stuart, the female impersonator, scored a decided hit. Jack Sample and Walter Terry were exceedingly funny. Eleanor Kent was very warmly applauded. Joseph Birme and Frank Caverly did clever work. Lionna Brockway and Madge Davenport were delightful, and Lee Richardson gave a clever exhibition of trick bicycle riding. The chorus did full justice to the pretty music, the costumes and scenery were very striking, and the entire performance greatly pleased. Fanny Rice 26-1.

Emanuel Reicher closed his remarkably successful starring engagement at the Pabst 19 with a fine performance of The Legacy, the attendance being very large and most appreciative. Herr Reicher gave another admirable interpretation as Sartorius and the stock co. lent adequate support. Lolo's Father, the successful comedy by L'Arronge, is to be played by the stock co. 22 and Mlle. Tourbillon will be repeated 26.

Souvenirs will be presented at the Academy of Music 27 to celebrate the two hundredth performance of the Thanhouser-Hatch Stock co.

The many friends of our fellow townsman, George Spencer, warmly welcomed his appearance with Modjeska last week.

"Ian Maclaren" will lecture in this city 24.

CLAUDE L. N. NORRIE.

DENVER.

Sol Smith Russell is an immense favorite here, and he drew very large houses at the Broadway week 13-18, and the audiences were mightily pleased with Mr. Russell's fine acting in Charles Klein's play, Hon. John Grigsby, which fits Mr. Russell's delightful and unique personality and artistic methods to a nicety. While it is not a great play, nevertheless it is quietly and effectively dramatic, and upon unconventional lines, and deals with well-drawn types of character and a period that cannot fail to be of interest to Americans. Sincerity and repose are the dominating things in Mr. Russell's work, and when coupled with splendid ability, as in the present instance, they cannot fail to win out with the public, and it is to its credit that it does not fail to appreciate the sterling worth of this comedian, whose work is always clean and wholesome and natural. The supporting co. is quite excellent. Florence Rockwell is a young

woman of decided natural talent, and whose acting is appealing on account of its lack of artificiality. Some delicious and unctuous comedy was contributed by William Sampson, Alfred Hudson and Fannie Addison Pitt. The entire production was a most satisfactory one in every respect.

A Romance of Coon Hollow did poor business at the Tabor 13-18.

The stock co. at the Orpheum presented Kidnapped 13-18, which served to show the mengers of the co. to advantage, and drew good business.

Both the Broadway and the Tabor offered special matinee attractions St. Patrick's Day. At the Broadway, R. E. Bell's School of Acting furnished the plays, and the concert portion of the entertainment was furnished by well-known local musicians. The theatre was packed with a well pleased audience. Margaret Fealey's School of Acting presented The Rose of Killarney at the Tabor and a splendid production of this pretty Irish play was given. Maud Fealy made an ideal Aline, and acted the role with perfect appreciation and sympathy. Good work was done by Charles W. Brokate, Douglass Fairbanks, Byrd Berdell, Isabel Gilbert, and F. O. Peers. The production was prettily and appropriately costumed and mounted.

Upon the afternoon and evening of 15 Mr. E. G. Arkins, dramatic and sporting editor of *The Rocky Mountain News*, dedicated his new sanctum in the *News* office to the theatrical public, and invited his friends in the profession and of the press to partake of good cheer in his splendidly appointed new quarters. Mr. Arkins' den is decorated in deep rich red and numerous electric lights help to display to advantage the many handsome frames devoted to stage celebrities with which the walls are lined. Managers and members of the profession passing through the city will always find the latch string out at Mr. Arkins' hospitable quarters.

F. E. CARSTARPHEN.

PORTLAND, ORE.

At the Marquam, March 13, 14, Hi Henry's Minstrels played a return date to two good houses. Max Bendix, American violinist, assisted by Jennie Osborn, soprano, and Jeanne Scott, pianiste, pleased a houseful of music-lovers 18.

Eight house-filling audiences attended Cordray's week ending 18 to see M. B. Leavitt's The Spider and the Fly. The show rather disappointed expectations. The co. was fair only. That charming woman and fame-winning tragedienne, Nance O'Neil, began a week's engagement 19 with Magda, and was given an enthusiastic reception from a crowded house.

Maurice Hagemann, the well-known opera singer and comedian, arrived here from New York 15, accompanied by Mrs. Hagemann. Mr. Hagemann is well remembered by old residential Portlanders. He was here in the early 80's as a comedian with the Jeannie Winston Opera co. at the old Casino, afterward the Park, and now Cordray's. He will appear at the Marquam during the coming Summer as comedian in the Metropolitan Opera co.

Mrs. George L. Baker and her daughter, Mabel, members of family of Assistant Manager Baker, of the Marquam, returned 15 from a brief visit to Los Angeles.

Every one here is greatly pleased to hear of the signal success achieved by Blanche Bates in New York 14, in The Musketeers. Socially and theatrically Miss Bates is a favorite here. The general excellence of her work here with "Tim" Frawley's co., season after season, is vividly recalled by playgoing Portlanders.

Jane Marlin, the clever and versatile penning correspondent of THE MIRROR at New Haven, Conn., contributes a simple, sweetly told and pathetic little story, entitled "Melindy," to the January *Penny Magazine*. I have read the story with a deal of interest.

A sheriff's jury was called in the Oregon State Circuit Court here, 17, to determine whether M. B. Leavitt or his wife was the owner of the scenery, costumes and contracts of The Spider and the Fly co. The matter originated from a suit brought by a Dr. Fenton here, several days ago, against M. B. Leavitt to recover $280 on account of professional services rendered Dolly Raymond in 1894, as a member of The Spider and the Fly co. It was alleged by Dr. Fenton that Mr. Leavitt had guaranteed payment of the bill for services rendered, which bill has remained unpaid. In response to the suit the sheriff attached the scenery and costumes of The Spider and the Fly co. Mrs. Leavitt interposed a plea of ownership, coupled with a demand for the release of the attached property. The sheriff's jury, after a few minutes' hearing of the evidence in the case, gave a decision in favor of Mrs. Leavitt. A. C. Spencer and John F. Logan appeared for Dr. Fenton; D. Solis Cohen, Alexander Bernstein, and J. S. Moreland for the Leavitts. Mrs. Leavitt, whose stage name is Georgia Putnam, testified that she owned The Spider and the Fly, as well as the costumes and scenery thereof, and acted as manageress of the co. She said she loaned her husband $1,500 in San Francisco, and on Feb. 16 received from him a bill of sale, covering the contracts, costumes and scenery of The Spider and the Fly. The merit of Dr. Fenton's claim was not deemed an issue of the foregoing proceedings, this being a matter, the sheriff's jury decided, to be adjudicated in the courts later on.

O. J. MITCHELL.

JERSEY CITY.

A crowded house greeted 'Way Down East at the Academy of Music when the engagement opened for March 20-25 and entire satisfaction was given. The staging was good. The co. is a strong one in all respects. Phœbe Davies as Anna Moore played the part in a sweet and pathetic manner. The Squire Bartlett of Odell Williams was a quiet, artistic bit of work, and very natural. Sara Stevens as Mrs. Bartlett, his wife, was admirable. Forrest Robinson as the Squire's son was manly and sympathetic. Louise Galloway as the niece was pert and winsome. George Backus as the summer boarder was a careful exponent. Felix Haney as Hi Holler became the favorite, and his assumption of an overgrown boy was typical and well executed. Walter Hodges as the villain was very good. Ella Hugh Wood as the village gossip, Frank Bell as the town constable, and J. H. Rooney as Seth Holcomb were capable people. The Geisha 27-1. My Friend from India 3-8.

A Grip of Steel was presented at the Bijou Theatre 20-25 to fair business. The play is in four acts, each act vieing with the other in climaxes. The play is handsomely staged and the cast is a competent one. The story is well brought out by the authors and the patrons of this house are satisfied that they get all that is coming to them. The cast has Robert Gaillard as Ronjarre, a sort of Jim the Penman kind, and he makes the part stand out good and strong. Walter Horton as the young officer has a neat part and he plays it well. John E. Hynes as the old miser is excellent. Frank Allen as the innkeeper is good. Caroline Frances Cook as the blind woman, Ione Matthews, Eva Westcott, and Lucille Allen Walker as the old hag, a good bit of work, are very acceptable. The rest of the support is up to the standard. The Turtle 27-1. The Sidewalks of New York 3-8.

Business-Manager and Treasurer Harry M. Hyams, of the Academy of Music, is a candidate for Justice of the Peace in the district where he resides in this city.

Felix Haney, the Hi Holler of 'Way Down East, was a guest of Jersey City Lodge of Elks at a special session 19.

Jersey City Lodge of Elks, No. 211, has appointed the committee for the annual benefit, which will take place at the Academy of Music during the first week in May. The committee consists of Bill Poster James F. O'Mealia, William McKinley, your correspondent, and a few others. The ladies' social will take place at the Academy of Music April 16, when a minstrel first part will be given by members of the lodge.

The five hundredth performance of 'Way Down East was celebrated at the Academy of Music matinee 22. Ink wells were presented to the women patrons.

Ed O'Connell and Dick Mack, who closed with the Royer Brothers' Next Door co. at Danville, N. Y., 21, arrived home here 22, after being twenty weeks with that co. The season was very good and the co. made money. Negotiations are pending for next season, when the Royers will have two cos.

The Letter Carriers' Band will hold their annual benefit at the Bijou Theatre 2. A strong vaudeville bill will be the attraction.

The attaches of the Bijou Theatre presented Manager Holmes with handsomely framed portraits of himself and wife 22 and the pictures now adorn the lobby.

WALTER C. SMITH.

INDIANAPOLIS.

London Assurance was successfully presented by the Grand Stock co. March 20-25. The original version was not strictly adhered to, as Stage Director Bellows has made many changes in order to bring the play fully up to date. Howell Hansel was assigned the part of Dazzle, one of those light, breezy characters that fit him so well. Allen Patton as Charles Courtley was exceptionally well cast and made an excellent impression, and Herman M. Sheldon made a capital Sir Harcourt Courtley. Hardee Kirkland was good as Max Harkaway, although the part did not give him sufficient opportunity. David Miles scored a distinct hit as Meddle. Lavinia Shannon gives a very clever impersonation of Lady Gay Spanker, a part that seems especially well adapted to her, and Lillian Daily as Grace Harkaway was clever. Frederick Conger and Marion Berg in lesser characters gave good interpretations. The performance was thoroughly satisfactory, with business at the top notch. The Ironmaster 27-1.

English's afforded one of the dramatic events of the season in the engagement of Olga Nethersole in Carmen 20. While Miss Nethersole's forcible acting created an exceedingly good impression, her co. was not a very strong one, and this detracted from the performance greatly. Nothing was lacking, however, in the manner of dressing the stage, as the scenery was unusually sumptuous. Tim Murphy returned in The Carpetbagger 21, 22, and repeated the success made on his former visit. Some changes in the dialogue have been made since his appearance here earlier in the season that tend to shorten the play somewhat. On and Off 24, 25. De Wolf Hopper 27, 28.

Devil's Island, seen at English's, earlier in the season, was the attraction at the Park 20-25, and proved popular. Individual hits were made by Emily Rigl and Dorothy Rossmore. A Stranger in New York 27-29.

Photographs of David Miles were the souvenir features at the Grand 20.

Harriette Clevenger, of this city, is now a permanent member of the Neill Stock co., Cincinnati. Harry Thornton, formerly of The Girl from Paris, is visiting relatives here.

Ernest Lamson, of The Little Dunkardess co., spent a few days here recently visiting members of the Grand Stock co., with which he was connected early in the season.

Manager Fred C. Dickson, of the Park, had a large dinner party in his honor on his birthday, 15.

ALLEN E. WOODALL.

ST. PAUL.

The Seibert orchestra concert given at the Metropolitan Opera House Sunday afternoon 19 was a decided success. The Prisoner of Zenda co. began a week's engagement 19-25. The principal characters were admirably presented by Howard Gould, Helen Strickland, Margaret Fuller, R. F. McClannin, Albert Perry, Vaughan Glaser, Robert Conness, Charles C. Brandt. A Bachelor's Honeymoon co. 26-29. Sousa's Band 2. Sol Smith Russell 3-5. Modjeska 6-8.

A Trip to Coontown was presented by a company of clever colored entertainers at the Grand Opera House 19-25 to full houses. A number of good specialties were introduced. The singing was decidedly good. Bob Cole is one of the best impersonators of a tramp in make-up, voice and action ever seen on the local stage. Billy Johnson is a good singer and plays with dash and vim. Tom Brow has a good voice and his versatile work won for him noticeable favor. Lloyd G. Gibbs has a rich tenor voice that was heard to advantage in "The Palms" and operatic selections. Edna Alexander is a pleasing vocalist and her operatic selections were artistically rendered. Pauline and Clara Freeman did a dancing act that met with much favor. Jim Wilson is a clever equilibrist. In the co. are many soft yet powerful voices that sing the modern coon tunes and older negro melodies in a very pleasing manner. The performance gave general satisfaction. A Midnight Bell 26-1.

Clarence Eddy, the organist, gave a recital at the People's Church 20 to a large and appreciative audience.

The Standard Hall Club gave an enjoyable entertainment at their hall 21. There was a large

attendance of St. Paul society people. David Cohen, who has written several good plays, made his initial appearance in the dual role of playwright and actor, in the presentation of his one-act drama, Haviland's Bride. The interesting plot was given an admirable interpretation by Mr. Cohen, Edward Haas and Isadore Cohen.

Helen Strickland, of The Prisoner of Zenda, is favorably remembered as a member of John Stapleton's stock co. at the Metropolitan. Miss Strickland is an attractive and pleasing actress, intelligent and conscientious in her work. She has made a very favorable impression in the role of Antoinette de Mauban.

Cornelius Gardiner, business-manager of Frank Daniels, has many friends in St. Paul.

GEORGE H. COLGRAVE.

LOUISVILLE.

The Scalchi Concert co. will occupy the Auditorium March 23. The Chicago Orchestra, under the direction of Theodore Thomas, will give a concert April 15. Hansel und Gretel will be given at the same house 20-22.

Anna Held, with Charles A. Bigelow featured in support, was seen at Macauley's in The French Maid 20-22, the clever singing, dancing and stage setting attracting favorable comment. The star in her specialty was also well received. Jefferson De Angelis 23.

Town Topics was a success at the Avenue week 19-25. The comedy was given with a refreshing dash; business good. John Spruceley comes 26.

The Golden Giant Mine was acceptably performed by the Meffert Stock co. at the Temple Theatre 20-25, Oscar Eagle and Esther Lyon scoring distinct hits as the gambler and the heroine. Little Harry Cuscaden again demonstrated his marked ability.

Julia Arthur, who concluded her engagement here 18, was quite ill while in the city.

Manager James B. Camp expresses himself as assured that he will give a season of Summer opera at the Auditorium.

In the production of The School for Scandal, to be given by the Dramatic Club, Sherley Crawford and Walter S. Matthews will play Sir Peter Teazle and Charles Surface, respectively. Both of these gentlemen are ex-professionals.

The lecture of "Ian Maclaren" 18 at the Auditorium was largely attended.

Among the soloists who have been engaged for the May Musical Festival are Anderson, Jacoby, Sembrich, Campanari, and Whitney.

A letter from Mary Anderson to a Louisville woman was published here 22. She refers affectionately to her old home, and the letter in its expression reveals something of the beautiful home life of the ex-actress. Anything relating to this celebrity is of interest in this community.

Major J. B. Pond paid with "Ian Maclaren" his first visit to Louisville since he came with Henry M. Stanley in 1891.

Many managers and professionals will hear with regret of the sudden death 20 of Warren Green. He was the author of a book and was considered as ambitious for fame as a playwright. John T. Macauley, Richard Langham, and E. L. Aroni, identified with amusement matters in this city, were among the pall-bearers at the funeral.

CHARLES D. CLARKE.

MINNEAPOLIS.

Hogan's Alley opened for a week at the Bijou Opera House 19 to good ousiness and scored heavily. Gilmore and Leonard as Hogan and Brogan, respectively, kept the audience in continual laughter. Mazie King, as chic as ever, made a hit with her clever dancing. Mina Shirly contributed a clever bit of work as Mrs. Casey. George Mack won favor as the yellow kid; his singing was especially pleasing. Snyder and Buckley contributed a taking musical specialty. A Trip to Coontown 26-1.

Frank Daniels presented The Idol's Eye and The Wizard of the Nile 20-25 at the Metropolitan Theatre, opening in the former to a large and delighted audience. Mr. Daniels made the most of Abel Conn, a part which afforded him abundant opportunity to exercise his peculiar talents. Alf C. Whelan was very amusing as the Scotchman. Kate Uart, Helen Redmond, and Norma Kopp were seen to marked advantage in their respective roles. The chorus was strong, and costumes appropriate and handsome. A Bachelor's Honeymoon 30-1.

The annual benefit of the Minneapolis Lodge, No. 44, B. P. O. E., was given at the Lyceum Theatre afternoon of 17 to the capacity of the house. The programme, which was an exceptionally good one, was under the capable management of Theodore Hayes, of the Bijou Opera House, assisted by G. W. Bachman and T. B. McCormick. The performance opened with the customary remarks by the Exalted Ruler, Brother G. F. McNeill. Those contributing to the programme were George Mack, George Snyder, and Harry Buckly, of Hogan's Alley; Walter Lawrence, Alf C. Whelan, and L. F. Gottschalk, of the Frank Daniels co.; Howard Gould, Robert Conness, Albert Jerry, Charles C. Brandt, and Amy Ricard, of The Prisoner of Zenda; T. W. Eckert, C. Lloyd Barney, the Nelson Family, and the Devau Children, of the Bijou vaudeville co.

Frank Danz, the popular director of the Danz Symphony Orchestra, will have a complimentary benefit at the Metropolitan Theatre Easter Sunday afternoon.

Murat Halstead lectured at the Lyceum Theatre 18 on "The Philippines, Cuba and Porto Rico" to a large audience.

F. C. CAMPBELL.

KANSAS CITY.

Sol Smith Russell played his annual engagement at the Coates Opera House March 20-26 and was accorded the usual popular reception, his audiences being of good size and thoroughly pleased throughout the week. In Hon. John Grigsby he has found a character peculiarly adapted to his requirements and one in which he makes a distinctly strong impression. Considerable praise is due his supporting co. Florence Rockwell was charming and acted well as Meg. Fanny Addison Pitt was clever as the widow, and Alfred Hudson, James Lackaye, William Cullington, and others all did good work. Dr. Watson will lecture 27.

Hogan's Alley filled the week 19-25 at the Grand Opera House and drew fair sized audiences. Numerous specialties were introduced and were a pleasing feature. Devil's Auction 26-1.

At the Auditorium the Woodward Stock co. put on Northern Lights 19-25, it being the first presentation of this popular play in this city. The co. was well cast, the leading character, Sidney Sherwood, the villain, being taken by Wilson Enos. Carl Smith Seerie played the part of John Swiftwind, the Indian, with considerable dignity. Miss Berkley as Helen Dare deserves special commendation. The other members of the cast were satisfactory. The scenic effects and costumes were adequate and business was good throughout the week. Charley's Aunt 26-1.

Rip Van Winkle was put on at the Gilliss Opera House, with Frank Lindon in the leading role, 19-25. The play was well presented and drew fairly.

The tenth and last concert of the Philharmonic Orchestra was given 19 at the Coates Opera House, and was largely attended and proved a delightful occasion. Otto Jacobs, trombone soloist, was warmly encored.

FRANK B. WILCOX.

MONTREAL.

Another dull week, all the uptown theatres, with the exception of the Français, closed. This popular house never varies much either in the quality of its performance or the size of its audience. The change, however, from the inconsistencies of such melodramas as For Liberty and Love and The Red Cafe, that have held the boards for the last two weeks, to the bright humor and natural atmosphere of Captain Lettarblair is very pleasant, and it is in this style of play that the co. are seen at their best. Benjamin Horning played the warm-hearted, witty Irishman in excellent style. T. J. McGrane was capable as the somewhat conventional villain. Walton Townsend contributed a clever character sketch of the Dean and Harry W. Rich was amusing as Peckney. Esther Moore gave a sympathetic and interesting performance of Fanny Hadden and Neille Callahan was a charming Polly. The Gletz Sisters, Juno Salmo, and Bingham formed a first-class vaudeville bill. Our Regiment 20-25.

Prospectuses for Charley's French Opera co., that will open a three weeks' engagement at Her Majesty's April 1, are out. The repertoire is an exceptionally large and interesting one. Shore Acres will open at the Academy 27. Patriotic shows were the order of the day on St. Patrick's Night. The Young Irishmen presented Robert Emmet to S. R. O. at Her Majesty's, St. Ann's Young Men played O'Rourke's Triumph at the Monument National, and the Empire Comedy co. appeared in My Kathleen at the Victoria Rifles' Armory Hall.

W. A. TREMAYNE.

PROVIDENCE.

Brown's in Town drew good sized audiences at the Providence Opera House March 16-18. There was considerable in the farce to amuse, and it was well played by Mark E. Swan, the author; James O. Barrows, Anna Belmont, Kathryn Osterman, John Lancaster, and Belle Davis. Miss Davis made the hit of the performance with her coon songs. Shenandoah 20-22 returned for the second time in three months and did a tremendous business. It was an excellent production and called out hearty applause. As before, Mary Hampton and Maurice Barrymore headed the capable co. May Irwin in Kate Kip occupied the house for the remainder of the week, opening 23 to a large audience. The jolly comedienne has lost none of her attractiveness and sings as only May Irwin can. With the able support of a competent co., of which Joseph Sparks and Ignacio Martinetti are prominent members, a most pleasing entertainment was offered. 'Way Down East 27-1.

Musical Director A. M. Langstaff, late of The Girl from Paris, and his wife (Marion Daniels), who met with success in the name part of the same play, have arrived at their home in this city.

Manager Wendelschaefer, of the Providence, has arranged for the appearance of Richard Mansfield at his theatre 17, 18.

The Romain Stock co. played out of town 20-25 and the Talma Theatre was dark all the week. Harvest is in preparation.

HOWARD C. RIPLEY.

COLUMBUS.

The Banda Rossa gave two splendid concerts at the Southern March 17, but did not receive the patronage it merited. Pudd'nhead Wilson was greeted by good houses 18. The co. is strong. Edwin May and Ada Dwyer were especially commendable. Olga Nethersole presented The Second Mrs. Tanqueray to a packed house 21. The French Maid 24, 25. Passion Play Pictures 27-29. De Wolf Hopper 31.

The Three Guardsmen is on its second week to increased business. It is by far the most elaborate production the Valentine Stock has made and is deserving the patronage it receives. Next week Barbour's version of U. T. C. will be produced by the stock co.

At the High Street the Brothers Byrne in Going to the Races to good houses 16-18. Their new venture is not nearly the equal of Eight Bells, though the acrobatic work is up to the standard. The White Slave did a fair business 20-22. The co. was acceptable. Miaco's City Club 23-25. A Bunch of Keys 27-29. Parisian Widows 30-1.

Mat Armbruster and Sons have just completed the scenery for the productions of Romeo and Juliet, Othello, and Merchant of Venice, by the MacLean-Tyler-Hanford co., and are working on Frederick the Great for Lewis Morrison, besides a drop curtain for the new theatre at Niagara Falls.

J. B. DAVIE.

NEW ORLEANS.

The Baldwin-Melville co. opened an indefinite engagement at the Grand Opera House March 19, and presented during the first week Humbug, Hazel Kirke, The Octoroon, Master and Man, The Runaway Wife, Monte Cristo, East Lynne, and Ten Nights in a Bar Room.

At Hopkins' St. Charles Theatre the stock co. presented Hazel Kirke 19-25, and its production is another credit to the management. The olio consisted of Conway and Leland, Mazuz and Mazett, Spence and Sartelle, Chevriel, and new views by the kinodrome. The Inside Track 26.

Primrose and Dockstader's Minstrels appeared here 19 and drew well during the week. The specialties introduced are numerous and clever, and the work of the entire co. is first-class and of a refined character. Eugenie Blair 26. Why Smith Left Home 2-8.

The Dazzler was seen here 19-25 and for the first few nights of the engagement drew well. Black Patti's Troubadours 26. Hogan's Alley 2-8.

At the Academy of Music the Hopkins management eliminated the vaudeville features for the week 19 and in their stead presented the pictures of the Passion Play.

J. MARSHALL QUINTERO.

PITTSBURG.

Yon Yonson opened at the Bijou March 20 to large attendance. Next week, The Girl from Ireland, with Jim Jeffries as a side attraction.

Captain Swift was the bill offered by the stock co. at the Grand week of 20-25. Uncle Tom's Cabin will be given 27-1.

At the Duquesne Andrew Mack opened 20 in The Ragged Earl. The house was well filled at every performance. Next week, Isham's Octoroons.

Richard Mansfield in Cyrano de Bergerac opened at the Alvin 20. The French Maid will follow.

Manager Williams, of the Academy of Music, came near losing his popular house by fire 22. The blaze was extinguished in time to allow the regular matinee performance.

Ed J. Connelly left the Topsy Turvy co. 18, and will sail for London at an early date, to appear in The Belle of New York.

The Bijou has a new drop curtain, the subject being Atlantic City at the bathing hour. The work is by Lee Lash, of New York.

A spectacular production of Faust will soon be given at the Grand.

E. J. DONNELLY.

CLEVELAND.

James K. Hackett in Rupert of Hentzau was the attraction at the Euclid Avenue Opera House 20-25. The Telephone Girl will play return engagement 27-29. Annie Russell 3-8.

At the Lyceum Theatre A Texas Steer was played 20-22 and West's Minstrels 23-25. Bert Coote in The New Boy 27-1.

The War of Wealth was at the Cleveland Theatre 20-25. Remember the Maine 27-1.

After the show at the Star Theatre 23 over two hundred Elks, who had attended the performance, headed by their band, marched to the lodge rooms and participated in a pleasant social session.

WILLIAM CRASTON.

OMAHA.

Manager Burgess, of the Boyd Theatre, is wittingly or otherwise helping the Omaha residents to keep the Lenten season by abstaining from the theatre. The only attraction we have had of late was the Rays in A Hot Old Time March 15. The audiences were quite enthusiastic and seemed to thoroughly enjoy the fun. At the close of the performance the Rays were the recipients of an enormous cut glass and silver loving cup, the gift of the other members of the co., it being the anniversary of Mrs. Ray's birth. The loving cup was immediately christened with twelve cold bottles and a general good time was had.

J. R. RINGWALT.

GALVESTON.

Punch Robertson's offerings seem to have lost their potency for our public, the attendance at the Grand 15, 16, 18 being poor indeed and in striking contrast with the profitable patronage formerly enjoyed. The Dazzler 17 did not realize expectations, the conscientious efforts of the one or two fairly clever members of the co. being insufficient to take up the general burden. Business fair.

C. N. RHODE.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): A Day and a Night Mch. 13; good business. The bright dialogue was heartily enjoyed and play and players received a warm welcome. El Capitan 14, 15 to light business. The opera was presented in a capable manner and deserved better patronage. W. C. Mandeville, Kate Michelena, and Lillian Harper did good work. Primrose and Dockstader's Minstrels to large business 17, 18 and gave satisfaction. The Little Minister 20. Eugenie Blair 24, 25.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): Henry Miller in Heartsease Mch. 16. The Highwayman 18; good business; performance fine. Peters Comedy co. opened for a week's engagement 20, presenting A Knotty Affair to capacity. A Day and a Night 24.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Camille D'Arville in The Highwayman Mch. 14; crowded house; audience delighted. Primrose and Dockstader's Minstrels 16; topheavy house; excellent performance.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Aubrey Dramatic co. Mch. 6-11, presenting The Land of the Living, My Uncle from India, A Woman's Honor, The Jealous Mrs. Jones, Fair Play, and Falsely Accused; good houses; entire satisfaction.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Andrews Opera co. Mch. 27, 28. Belle Archer 29.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): O'Brien Comedy co. Mch. 27, 28. Two Married Men 1.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Punch Robertson co. Mch. 27-1.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Andrews Opera co. Mch. 24.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Devil's Auction 8.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Black Patti's Troubadours closed a prosperous week's engagement Mch. 18. Ernest Hogan made the biggest hit. Melbourne MacDowell and Blanche Walsh in Fedora and La Tosca 23-25. Melba 27, 28. The Pay Train 30, 1.==BURBANK THEATRE (Clark A. Shaw, manager): Walker-Andrews Opera co. in Martha and The Bohemian Girl pleased good houses 12-18. Jay Taylor, Arthur Seaton, and Ada Palmer Walker scored strongly. Pinafore 19-25.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): The Sign of the Cross Mch. 13, 14. The Bostonians 16-18 presented Robin Hood and The Serenade; packed houses. Helen Bertram was still ill, and Eugene Cowles and Alice Nielsen were sadly missed. MacDowell-Walsh co. 20-22.==DEWEY OPERA HOUSE (F. S. Cutler, manager): John L. Sullivan co. did enormous business week 13-18. Morosco Stock co. 20-25.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Bostonians Mch. 13-15 in The Serenade, Robin Hood, and Rob Roy; good houses. The Sign of the Cross 16, 17.==AUDITORIUM THEATRE: Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Bostonians Mch. 6, 7 in The Serenade and Rob Roy; delightful entertainments; large audiences. Black Patti's Troubadours 10, 11; large houses; audiences pleased.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Davis and Busby's U. T. C. Mch. 24. Colorado College Glee Club 31.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): South Before the War Mch. 14 to S. R. O. Over the Sea 18 to good business.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Over the Sea to crowded houses Mch. 19.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Remember the Maine Mch. 28. McSorley's Twins 8. Katie Emmett 28.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Remember the Maine Mch. 30. A Hot Old Time 1.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager: The Belle of New York, with Dan Daly featured, to large business Mch. 17, 18; satisfactory performance. Burton Holmes 20 to the usual large audience. Della Fox in The Little Host (return) 21; moderately well-filled house; comedy thoroughly enjoyed. The Geisha matinee and The Circus Girl evening 22; large audiences, considering weather; performance satisfactory. The Turtle packed the theatre 23. Isabelle Evesson, Signor Perugini, and George Holland were warm favorites and their work excellent. Kellar 24, 25. Annie Russell 29. The Cuckoo 31, 1. Rafael Joseffy matinee 3. Charles Coghlan in Citizen Pierre 3. Gray's Minstrels 5. James K. Hackett 8. 'Way Down East 10-12. Alice Neilsen 25.==GRAND OPERA HOUSE (Breed and McKenna, managers): Waite's Comedy co. in repertoire of standard plays, with Nellie Burt and Elmore Sisters between the acts, to large business 20-25. Annie Louise Ames was warmly applauded. Rose Hill English Folly co. 27-29. Brother for Brother 30, 31. Broadway Burlesquers 10-12. A Grip of Steel 13-15.==ITEMS: The Symphony concert at the Hyperion afternoon of 23 drew a large gathering. The programme was interesting and well rendered.—The Gounod Society are rehearsing for their concert at the Hyperion in May. Signor Agramonti will, as usual, conduct.—Mrs. G. B. Bunnell came up to town last week to attend some literary meetings of the class of which she is a member.—Burton Holmes was the guest of honor at a supper given by Max Dessauer 20.—Dan Daly was entertained by the University boys while here 17, 18.—Justine Ingersoll has dramatized one of Stevenson's stories and it will soon be produced.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): That Secret Service, even with William Gillette, has lost its great drawing powers, was evidenced Mch. 16-18, when the once popular drama only attracted fair houses. The orchestra was compelled to take to the wings at May Irwin's presentation of Kate Kip 20. The audience thoroughly enjoyed the effervescent star and her lively co. Joseph Sparks and Ignatio Martinetti did the leading comedy work in their inimitable style. Kellar gave one of his mystifying and pleasing entertainments to good business 21. Return engagement of Della Fox 22 in The Little Host. Miss Fox was handicapped by a severe cold. A very large audience gave hearty applause to the comedy. Shenandoah 23, 24. The Geisha and The Circus Girl 25. Godfrey's Band 27. Julia Marlowe 28, 29. Annie Russell 30. Under the Red Robe 31, 1.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): A Grip of Steel drew topheavy houses 16, 18 and thrilled with its many startling climaxes. Eddie Girard 20-22 was as droll as ever in his rejuvenated Natural Gas; large audiences. Night Owls 23, 24. Tennessee's Pardner 25. Graham's Southern Specialty co. 26. Zero 27-29. Wolford Stock co. 30-1. Elroy's Stock co. 3-8.==ITEMS: William Gillette has returned to his home here and will take a short rest. He states that the manuscript of his dramatization of Conan Doyle's "Sherlock Holmes" was not burned in the Baldwin Hotel fire, San Francisco, as reported.—Walter Thomas, of Secret Service, has under consideration an offer to play a Summer engagement at a London theatre.—A large number of "store theatres" are noticeable all over the city.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): Sowing the Wind Mch. 18. Della Fox's presentation of The Little Host 20 was the same gorgeously mounted and costumed affair that filled the house last January. The Circus Girl 23 was bright. Charles Danby, W. H. Tre Denick, and Minnie Ashley made personal hits. Annie Russell 29. The Highwayman 3. James K. Hackett 6.==SMITH'S THEATRE (Edward C. Smith, manager): The Land of the Living repeated its last season's success 16-18. The Heart of Chicago 20-22; scenically and dramatically it was excellently rendered and to big business. Miss New York, Jr., 23-25; filled houses; good satisfaction. Elroy's Stock co. in The White Squadron, She, The Police Patrol, etc., 27-1.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Sowing the Wind Mch. 16. Thomas David, who played the part of Ned Annesley, is a Waterbury boy and received a warm welcome. The Telephone Girl (return) 18 filled the house with a delighted audience. Under the Red Robe 21. Kellar 23. Secret Service 24. A Dangerous Maid 28.==JACQUES OPERA HOUSE (Jean Jacques, manager): The engagement of Annie Louise Ames (Mrs. Jean Jacques) 13-18 was a record breaker for the house. The attendance for the week was about 15,000. Graham's Southern Specialty co. filled the house 20-22. Natural Gas 23-25. City Sports 27-29.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): George W. Wilson co. closed a good week Mch. 18. May Irwin in Kate Kip, Buyer, 21; large business; audience pleased. Kellar 22; fair house pleased. Secret Service 23. Shenandoah 31. Gibney-Hoeffler co. 2-8.==OPERA HOUSE (F. W. Mitchell, manager): Dark.==ITEM: Walter Thomas, of Secret Service, was a former resident of this city, and received much attention. While in town he was the guest of Captain C. H. Moore, dramatic critic on the *Herald*.

NEW LONDON.—LYCEUM THEATRE (I. W. Jackson, manager): Wilbur Opera co. opened for a week Mch. 20; fine business; co. good. Repertoire: La Mascotte, The Royal Middy, The Bohemian Girl, The Beggar Student, Fra Diavolo, The Merry War, The Grand Duchess, The Circus Clown, Maritana, and The Two Vagabonds. On the Bowery 31-1.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): May Irwin in Kate Kip drew a very large house Mch. 22 in spite of a severe storm. Miss Irwin was in capital voice and spirits and sang her coon songs as no one but she can sing them. The supporting co. is excellent and the play the best that Miss Irwin has ever had. Wilbur Opera co. 27-1.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Wills Comedy co. Mch. 13-15 to good business in In Atlantic City and Two Old Cronies. Lang's Operatic Burlesquers 18 failed to appear. Myles McCarthy 25. On the Bowery 3. Godfrey's Band 5.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Kennedy Players opened for a week Mch. 20 to crowded house in The Midnight Express, The Two Thieves, and The Two Orphans. Under the Red Robe 4. Wills Brothers 6-8. Paul Gilmore in The Musketeers 11. Kellar 18.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Kellar Mch. 17 delighted a good audience. Under the Red Robe 20. The Circus Girl 24; large house. The Heart of Maryland 12. A Milk White Flag 2.==ITEM: The Mikado will be presented by local talent 6, 7.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Gibney-Hoeffler co. opened for a week Mch. 20, presenting first half of week Angie the Country Girl, The Black Flag, Camille, and Fogg's Ferry; good business. Kennedy's Players 27-1.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Wills Brothers Mch. 20, 21 presented In Atlantic City, Two Old Cronies, and What Happened to Jawsmith; good co.; large business. Under the Red Robe 22. Tennessee's Pardner 24.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Wills Brothers Mch. 22, 23 to S. R. O.; good co. Local Minstrels 3. Clarence Vandeville co. 8. Godfrey's Band 11. Henry Vandeville co. 12, 13.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Natural Gas Mch. 18; good business and satisfaction. Secret Service 25. Katherine Rober 27-1. Under the Red Robe 3.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Wills Brothers in In Atlantic City and Two Old Cronies Mch. 14, 15.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Katherine Rober co. began a week's engagement Mch. 20 to large business. Repertoire: The Lady of Lyons, She Couldn't Marry Three, Camille, The Great Diamond Robbery, The Deacon's Daughter, The Mystery of Garnet Oaks, and The Great Clemencean Case. John Drew 27. Side Tracked 28. A Guilty Mother 1. Thomas E. Shea co. 3-8.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Pickert's Comedians Mch. 13-18; fair business; performances good.==ODD FELLOWS' OPERA HOUSE: Hettie Bernard Case co. have opened an indefinite engagement at this house.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): El Capitan Mch. 13; large house; audience pleased. The Little Minister 21. Hogan's Alley 30.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): A Day and a Night, benefit of Elks, Mch. 17; S. R. O.; excellent performance. El Capitan 22; large house; performance good. The Little Minister 27. Arnold-Welles co. 28-1. Joseph Jefferson 4.==ITEMS: Manager Weis' plan for a Summer opera season is fast taking form. There is little doubt but that the three hundred books of season tickets will be sold as soon as offered.—The benefit to Manager Weis by Hogan's Alley co. will only find its limit in numbers attending by the capacity of the house.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolffe, manager): Eugenie Blair in A Lady of Quality Mch. 18; small but delighted audience.==ITEM: E. D. Wolffe, who has managed the house

Sterling Quality
Purest Type
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Hunter Baltimore Rye.

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Its pronounced purity, Its incomparable merit has secured for the Whiskey the confidence of the public.

Sold at all First-class Cafes and by Jobbers.
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through this its most successful season, will sever his connection 1. S. T. Philpot succeeds him.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Southers-Price-McDonald co. Mch. 13-18, presenting A Prisoner for Life, The Count of Monte Cristo, Ben Bolt, Damon and Pythias, The Fall of Santiago, and The Man in Black; performances good; light attendance.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): A Day and a Night Mch. 16. Alba Heywood co. 18; pleasing performance; business fair. El Capitan 20 pleased a small audience. Eugenie Blair 21. The Little Minister 23. Murray and Mack 3. The Dazzler 6. Joseph Jefferson 7.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Rentfrow's Pathfinders Mch. 20, 21, presenting The Lightning Express and The Devil's Gold Mine to large audiences each performance. Engagement will continue through the week. George W. Bain 31. Murray and Mack 4.

ATLANTA.—GRAND: The Highwayman with Camille D'Arville Mch. 16. El Capitan 17, 18. A Day and A Night 22, 23. The Little Minister 24, 25.==COLUMBIA: Peters Comedy co. 12-18.==LYCEUM: Dark.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Otis Harlan in A Day and a Night Mch. 15. Arnold-Welles Players opened for five nights 20 in In the Social Swim; fair attendance. Eugenie Blair 22.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Arnold-Welles Players Mch. 16-18 in In The Social Swim, The California Slouch, and Too Much Mother-in-Law.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Eugenie Blair in A Lady of Quality Mch. 20; large and delighted audience. Rip Van Winkle 27.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Sanford Dodge co. Mch. 6, 7 in Othello and A Prisoner of Spain; fair business; satisfaction given. Max Bendix Concert co. 13; fair house; highly appreciated. James-Kidder-Warde co. 17, 18 to S. R. O. in The School for Scandal, Hamlet, and Macbeth; fine productions.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Sanford Dodge in A Prisoner of Spain Mch. 14; light business. Remember the Maine 18 to good house. Gran Opera co. 26.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Remember the Maine Mch. 16; fair house; performance good.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident-manager): Lewis Morrison in Faust Mch. 14; large audience.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): The Evil Eye Mch. 14 pleased a large house. Hans Hansen pleased a small house 15 and played a return date 17 to good attendance. Darkest America 22. Deshon-Du Vries Opera co. 23-25. Under the Dome 28. Gayest Manhattan 29. Barlow Brothers' Minstrels 30, 31. Tim Murphy 3. Spiering Quartette 4. Richards and Pringle's Minstrels 5. The Heart of Chicago 7. Coon Hollow 8.==ITEM: Contracts have been signed for Richard Mansfield's appearance here in Cyrano de Bergerac May 17.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Tim Murphy in The Carpetbagger Mch. 18; light business; performance excellent. Darkest America 19; big house; performance unsatisfactory. Other People's Money 24. Hans Hanson 26. Deshon-Du Vries Opera co. 27-2.==AUDITORIUM THEATRE (A. R. Waterman, manager): American Burlesquers 19, 20; fair business. Brandon's Vaudeville co. 22-25. Beggar Prince Opera co. 26-29.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Tammany Tigers pleased a good house Mch. 13. Darkest America 14; fair house. The Spy of Tennessee (local) to fair house 15. Walker Whiteside in The Red Cockade 15; small house. Robert G. Ingersoll lectured on Abraham Lincoln 17; small house; stormy night. My Friend from India delighted a fair house 18.==ITEM: Winifred Gray, of this city, has been engaged for the William Owen co.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Tim Murphy Mch. 14 in The Carpetbagger to a small but enthusiastic audience. A Parlor Match 16; large and pleased house. Manager Will J. Block was raised in Decatur and was greeted by many friends. Dewey the Hero of Manila 20; large audience. Walker Whiteside 23. Under the Dome 24.

JOLIET.—THEATRE (William H. Hulshizer, manager): Robert G. Ingersoll lectured Mch. 16 to fair house. At Gay Coney Island 18; good house; audience pleased. Dewey the Hero of Manila 22. A Hired Girl 25. Banda Rossa 27. The Evil Eye 30. Other People's Money 5. What Happened to Jones 8. Coon Hollow 14. Through the Breakers 22. Ferris Comedians 24-29.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Darkest America pleased a large audience Mch. 15. Robert B. Mantell and his excellent co. presented Monbars before a packed house 17 in spite of stormy weather; audience delighted. Mr. Mantell was as usual fine and his support was all that could be desired.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Tim Murphy and a good co. delighted a fair audience Mch. 15 with The Carpetbagger. Ferris Comedians opened 20 to a full house in On the Ohio, Our German Friend 21, Greased Lightning 22; satisfaction given. Other People's Money 28. Sharpley Lyceum co. 3-8.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Ida Benfrey Mch. 13; large and well-pleased audience. Ferris Comedians 14-16 and 18, 19 presented On the Ohio, Fortune's Fool, Our German Friend, In Cuba, Peck's Bad Boy, and Turned Up; attendance good. Bryant's Comedians 26-1.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Bobby Gaylor in McSorley's Twins Mch. 16; small audience; specialties good. Tim Murphy in The Carpetbagger 17; fair and pleased attendance. A Boy Wanted 18; fair house. Gayest Manhattan 25.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Canadian Jubilee Singers Mch. 13. A Parlor Match 15; fair audience; performance first class. Blatchford-Kavanaugh Concert co. drew a large audience 16. Under the Dome 21. Darkest America 24.

LEWISTOWN.—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): Gorton's Minstrels Mch. 9; packed house; performance average. Canadian Jubilee Singers 20 pleased a full house. Maeddorft Concert co. failed to appear 15. Patricolo Concert co. 23.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Mack's U. T. C. Mch. 14; large audience pleased. Redmond Dramatic co. opened for a week 20 in Myrtle Ferns; crowded house; good performance. The Mountain Girl 21. The Sailor 22.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): A Parlor Match Mch. 17; good business. Tim Murphy in The Carpetbagger 20 pleased a fair audience.—COLISEUM (William Peterson, manager): Dewey, the Hero of Manila 21; good business; scenery fine.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Modjeska played Macbeth Mch. 15 to S. R. O., giving satisfaction. William Owen in The Lady of Lyons, The Merchant of Venice, and David Garrick 16-18; good houses. Return engagement May 30.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): A Parlor Match Mch. 18; good house and satisfaction. Passion Play pictures 22, 23. Haverly's Minstrels 24. Darkest Russia 4. Bryant's Comedians 10. Lost in New York 18. Forest's U. T. C. 29.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Hall Winters co. Mch. 13-18 in Little Miss Weatherford, A Man of Mystery, Under the Sea, The Telegram, Mabel Heath, and Satan's Football; business fair; capable co.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Hans Hanson Mch. 18, 19; large and pleased audiences. Darkest America 20; good performance; excellent business. Dewey, the Hero of Manila 26.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, manager): Dewey the Hero of Manila failed to appear, having missed railroad connections. A Boy Wanted 25. The Span of Life 3. The Herrmanns 10.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Canadian Jubilee Singers Mch. 11; good house and performance. Maro 13; large and pleased audience. Sharpley's Lyceum co. 20-25.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Walker Whiteside Mch. 19 in The Red Cockade to small audience; first-class performance. When London Sleeps 26.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Walker Whiteside in The Red Cockade Mch. 21 pleased a medium audience. Charles A. Gardner 23.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): The Gormans in Mr. Beane from Boston Mch. 18 pleased capacity. Dewey, the Hero of Manila, 25.

DIXON.—OPERA HOUSE (F. A. Truman, manager): All Aboard Mch. 18; good performance; business fair. Billy Link's Vaudeville co. 20, 21; performance good; light business. Dewey, the Hero of Manila 24.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Charles A. Gardner in Karl the Peddler did light business Mch. 21. A Hired Girl 23. The Gormans 26.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): Passion Play pictures Mch. 20, 21; light business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): W. J. Bryan lectured to well-filled house Mch. 15.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Modjeska in Macbeth Mch. 14; excellent performance; S. R. O. The Evil Eye 29.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Robert B. Mantell presented Monbars Mch. 18 to S. R. O.; enthusiastic audience.

PANA.—NEW GRAND (Lou Roley, manager): Under the Dome Mch. 23.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Dark.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Haverly's Minstrels were enthusiastically received by a large audience Mch. 15. Billy Rice and Arthur Deming kept the audience in a continual roar of laughter. John W. Early earned two encores, and Charles E. Foreman's ballads were well received. The Nichols Sisters presented one of the best blackface specialties ever seen here. Fred Kennoe and Ed Le Barre in a comic acrobatic turn brought down the house. The Two Johns to two full houses 18. Passion Play pictures drew a medium house 20, and were well received. What Happened to Jones 23. Tim Murphy 24. Scott's Minstrels 25. 1492 27. Lost in New York 29. The Gormans 1.==ITEMS: The installation of the Lodge of Elks at Wabash was postponed to 23. It will be attended by the Marion Lodge in a body.—Paul and Franz Listeman, leading members of the Beethoven Orchestra Club, were the guests of Percy and Hamilton Nussbaum, of the Marion Conservatory 17.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Haverly's Minstrels Mch. 16; excellent performance; good business. Hennessy Leroyle in Other People's Money 17; fair performance; good business. The Little Dunkardess 20; poor performance; poor business. What Happened to Jones 21; excellent performance; big business.==ITEMS: Arthur Deming left Haverly's Minstrels at Terre Haute 18, and will rest at his home in St. Louis for some weeks.—Louis A. Miller, musical director of the Haverly Minstrels, was taken ill with the grip here, and was removed to St. John's Hospital, where he is at present.—The ushers of the Grand will have their benefit next month, and put on Pinafore. Manager Dickson will direct rehearsals.—William Bryant has resigned as leader of the Grand Opera House orchestra, and Fred Noble has taken charge.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): The Little Dunkardess Mch. 15. West's Minstrels 20; magnificent performance; packed house. A Parlor Match 22; light business. Lost in New York 23. On and Off 24. Waite's Opera co. 27-1. The Gormans 3. What Happened to Jones 4. The Span of Life 7, 8.==ITEM: The local Elks will leave 23 by special train for Wabash, where they will institute a new lodge.

NEW HARMONY.—THRALL'S OPERA HOUSE (T. Mumford, manager): Robson Theatre co. in The Fatal Check, A Bachelor's Dilemma (Jane?), Saved, or A Wife's Peril (Impulse?), Davy Crockett, East Lynne, Rip Van Winkle, and The Bells Mch. 6-11. N. F. Robson is a native of this city. The leading man, Harry Langdon, has also lived here. Fred Emmerson Brooks (...

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Dark.==AUDITORIUM (H. G. Sommers, manager): Jack and the Beanstalk Mch. 15. Otis Skinner and a capable co. gave a fine presentation of Rosemary to a light but appreciative audience 18. The Turtle to good business 20, but was not well received. The Ivy Leaf 22. Roland Reed 27. Scott's Minstrels 31. The Evil Eye 1.

EVANSVILLE.—GRAND (King Cobbs, manager): The French Maid Mch. 18; good house. Charles A. Bigelow provoking more mirth than any comedian seen here this season. Banda Rossa 23. What Happened to Jones 25. Haverly's Minstrels 27. The Little Minister 3.==PEOPLE'S (T. J. Graves, manager): The Late Mr. Early drew a good house 19. Joe Ott 26.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): The Little Dunkardess Mch. 14; fair house. A Bunch of Keys 17; fair house. Ada Bothner was out of the cast on account of illness. A Parlor Match 21. Edward P. Elliott 23. Lost in New York 24. Elks Minstrels 7.==ITEM: Logansport Lodge, B. P. O. E., will initiate a large class 24.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Alexander Leonard co. closed a fairly successful week Mch. 18. Repertoire: The Power of Love, Slaves of Money, Crimes of a Great City, Young Mr. Young, Lucky Jim, and In Old Virginia.==ITEM: The Elks will attend the institution of a lodge at Wabash 25.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): A Bunch of Keys Mch. 16; good business. Wabash College Glee Club 28.==ITEM: Ada Bothner, of A Bunch of Keys, is in a hospital at Elgin, Ill., suffering with spinal trouble. Her part is being played satisfactorily by Frankie St. John.

FRANKLIN.—NEW OPERA HOUSE (W. J. Martin, manager): Hogan's New Idea Mch. 17, 18; good co.; small houses. Haverly's Minstrels 20; excellent performance; big house. Muldoon's Picnic 21 canceled. The Two Johns 27. A Jolly Lot 30. Cinematograph 8.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Labadie's Faust drew a good house Mch. 14. The Span of Life to fair business 15. De Pauw University Glee Club filled the house 16. A Jolly Lot to light house 17; one of the best farce cos. seen here this season. Joe Ott 3.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Town Topics to light house Mch. 15; fair performance. Other People's Money 18; large house; fine performance. Belle Boyd (benefit G. A. R.) 22. Scott's Minstrels 24.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Scott's Minstrels gave a good entertainment Mch. 18 to large audience. Hennessy Leroyle in Other People's Money 20; excellent performance; fair house. Labadie's Faust 25.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): The Late Mr. Early Mch. 10; pleasing performance; small house. Town Topics failed to please a small house 14. Shaun Aroon (local) 17; S. R. O. Labadie's Faust 24.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Brothers Byrne in Going to the Races Mch. 15; good attendance; disappointing performance. Town Topics 16; light house; co. deserved a better audience.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Yon Yonson Mch. 15; fair house. The French Maid, with Anna Held in the title-role, drew a large and enthusiastic audience 17. A Parlor Match 20; general satisfaction; good house.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Hennessy Leroyle in Other People's Money Mch. 16; good business; audience pleased. Elliott, impersonator, 25. O'Hooligan's Wedding 29.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): When London Sleeps Mch. 17; good house; audience pleased. A Hired Girl 27.==LAY'S OPERA HOUSE (John Wolf, manager): Dr. James Hedley 23. Waynick Comedy co. 4-5.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Passion Play pictures Mch. 18, 19; S. R. O.; satisfaction given. Other People's Money (return date) 21; large and delighted audience. Lost in New York 27.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): Alone in New York Mch. 7 gave satisfaction to fair house. Professor De Motte lectured 9 to capacity. Scott's Minstrels 13; S. O. R.; poor performance.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): World, Granella and Mack in Town Topics to a good audience Mch. 18, and pleased. Uncle Josh Spruceby 25.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Scott's Minstrels Mch. 20; large house; first-class co. Labadie's Faust 28.==ITEM: Mrs. W. A. Junker, wife of Manager Junker, left here for her home in Hot Springs, Ark.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Jack and the Beanstalk 14. At Gay Coney Island 16; fair house. Tim Murphy 23. Chicago Orchestra 10.

LEBANON.—OPERA HOUSE (J. C. Brown, manager): Haverly's Minstrels Mch. 18; fair house; general satisfaction. The Two Johns 23. Lost in New York 3.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Other People's Money Mch. 14; crowded house; best of satisfaction. The Two Johns 17 failed to please a large audience.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): The Late Mr. Early Mch. 15; good house. Haverly's Minstrels 23.==CARLISLE HALL (Carlisle Brothers, managers): Dark.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Tammany Tigers to S. R. O. Mch. 16; good satisfaction given. The Ivy Leaf 21; medium house.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): Lost in New York Mch. 19; crowded house; performance excellent. A Hired Girl 16. Mrs. B. O'Shaugnessy 2. Coon Hollow 16.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Other People's Money Mch. 23.==ITEM: Clay Lambert, of John Dillon's co., is home for two weeks.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Willard Newell in Cyrano de Bergerac Mch. 18; performance and house fair. Wargraph 24, 25.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Other People's Money Mch. 15; fair co. and house. Scott's Minstrels 17; S. R. O.; good performance.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Town Topics Mch. 16; large and pleased audience. Scott's Minstrels 22. Labadie's Faust 31.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Scott's Minstrels Mch. 14; S. R. O.; best of satisfaction. Lost in New York 21.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Little Dunkardess Mch. 22. Elks Minstrels 4.

GOSHEN.—THE IRWIN (Frank Irwin, manager): A Bunch of Keys Mch. 14; small house; fairly satisfactory. The Ivy Leaf 23.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): The Two Johns Mch. 16; small house. Darkest Russia 25.

RICHMOND.—PHILLIPS OPERA HOUSE: What Happened to Jones Mch. 20; large and pleased audience. Haverly's Minstrels 21; good house.

DECATUR.—BOESS'S OPERA HOUSE (J. W. Boess, manager): Scott's Minstrels Mch. 15; fair performance and house.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): The Two Johns Mch. 22. Labadie's Faust 29. The Missouri Girl 7. A Jolly Lot 12.

GARRET.—WAGNER OPERA HOUSE (J. William Wagner, manager): Louise Brehany Concert co. Mch. 24.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Dark.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Two Married Men Mch. 16; crowded house.

SOUTH McALESTER.—CAPITAL OPERA HOUSE (M. S. Montague, manager): Nothing booked.

IOWA.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Stage was dark Mch. 17 with Darkest America. Plenty of "white trash" looked on and enjoyed it. Robert B. Mantell 20 in A Secret Warrant to very good business. Mr. Mantell was excellent, and the play interesting. Helen McGregor, who recently joined to play Marguerite, made a favorable impression. The Gormans in Mr. Beane from Boston 21; small business; good entertainment. Billy Link's Vaudeville co. 22, 23. Gayest Manhattan 27. The Idol's Eye 31.—DAVIS OPERA HOUSE (William McMillan, manager): Georgia Up to Date 23.—ITEM: George E. Gill, in advance of Gayest Manhattan, hesitated here 21.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Rays in A Hot Old Time pleased a good-sized audience Mch. 14. Shore Acres 15 gave satisfaction to large business. The Evil Eye 18 and 20 gave satisfaction to fair business. Robert B. Mantell 3. Roland Reed 4.—GRAND OPERA HOUSE (William Foster, manager): Blondell and Fennessy co. 16-18 presented A Cheerful Idiot. A Jay on Broadway, and The Katzenjammer Kids to good business. Bobby Gaylor in McSorley's Twins did fair business 20, 21. John Dillon 23-25. Hans Hanson 27-29. The Heart of Chicago 30-1.==MINOR THEATRE (J. S. Connelly, manager): Frank Daniels 29, 30.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co. managers): Deshon-Du Vries Opera co. Mch. 13-18 to good average business at reduced prices. Repertoire: La Mascotte, Olivette, The Chimes of Normandy, Giroflé-Girofla, and Fra Diavolo, and were all pleasingly rendered. Holden Comedy co. week of 21 opened to big business in A Barrel of Money. Their next performance. A Crazy Idea also drew a good house and was well received. The leading members of the co. are Kittie De Lorme, Ralph Ravenscroft, and Richard Opie. Edison's kinetoscope 27, 28. Banda Rossa 30.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Under the Dome Mch. 17 to better business than last season; seemed to give satisfaction. The mechanical effects are good. Blondell and Fennessy's co. opened a three-night's engagement 21 in A Cheerful Idiot to S. R. O.; audience pleased. Harris's audigraph and octograph 25. Frank Daniels 28. The Boones 30, 31.==ITEM: Arrangements have been completed for the appearance here in May of Mr. Richard Mansfield.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Bernham's piano recital drew a small house Mch. 14. Shore Acres 16; attendance large. The Gormans presented Mr. Beane from Boston 17. The skit created a good impression, but the business was only moderate. Burk's U. T. C. 18 to good houses. Robert B. Mantell 22. The Evil Eye 23. The Heart of Chicago 25. Gayest Manhattan 28.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Evil Eye Mch. 15; crowded house; excellent attraction. Vogel's Minstrels 18 pleased a fair audience. The Gormans presented Mr. Beane from Boston 19 to fair business. Deshon-Du Vries Opera co. opened for three-nights' stand 20. Repertoire: La Mascotte, Said Pasha, The Chimes of Normandy, and Olivette.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Murray Comedy co. Mch. 13-18 in A Fatal Error, Uncle John's in Town, Forget Me Not, An Unequal Match, Hogan's Troubles, The Little Dutchman, and Triss; fair business; satisfaction given. The Evil Eye 21. Robert B. Mantell 24. The Heart of Chicago 28. Under the Dome 4.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Kinetoscope Mch. 15, 16; fair entertainments; poor business. The Evil Eye 17; best of satisfaction; packed house. Robert Sherman co. opened for a week 20 in My Friend from Arkansas, The Wild Cat, The Romp; fair co.; good business, The Heart of Chicago 29.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): Bobby Gaylor in McSorley's Twins Mch. 18; fair business; satisfactory performance. Hans Hanson 20; good business; audience pleased.==ITEM: Not being able to make connections for Des Moines Bobby Gaylor and co. gave a vaudeville performance 19 to fair audience.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Nashville Students Mch. 18; good house; fair performance. Burk's U. T. C. 20; S. R. O.; poor performance. Ridgway Concert co. 22. Hans Hansen 7. John Dillon 19. Beach and Bowers' Minstrels 27.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Vogel's Minstrels Mch. 16 pleased the capacity. Walker Whiteside 17 in The Red Cockade; performance satisfactory; poor business owing to storm.

BOONE.—PHIPPS' OPERA HOUSE (B. M. Wiley, manager): Howard Concert co. Mch. 15; pleased audience. John Dillon in Bartlett's Road to Seltzerville 17. Money to Burn 18; big success. Robert B. Mantell 25.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): The Heart of Chicago Mch. 20; topheavy house; good performance. Under the Dome 27.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Bobby Gaylor Mch. 14 in McSorley's Twins to poor business; performance not up to standard. Eli Perkins 21.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Under the Dome Mch. 14; fair business; performance pleasing. Kinetoscope 18 to good business. Omaha Elks in A Night in Bohemia 1.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): John Dillon in Bartlett's Road to Seltzerville Mch. 15; packed house; performance satisfactory. Nashville Students 5.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Shore Acres Mch. 17; large house. The Evil Eye 22. Robert B. Mantell 23. The Heart of Chicago 24.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Hans Hanson Mch. 21; large and enthusiastic audience. Canadian Jubilee Singers 28. Darkest America 30.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): John Dillon Mch. 21 in Bartlett's Road to Seltzerville; fair house; performance good.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): A Cheerful Idiot Mch. 19; good business.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): The Heart of Chicago, by fair co., to good house Mch. 18. Under the Dome 25.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): The Evil Eye pleased a packed house Mch. 16. Chase-Lister co. 20-25.

FORT DODGE.—FESSLER OPERA HOUSE (C. H. Smith, manager): Professor Boone, hypnotist, Mch. 16. Money to Burn 24.

McGREGOR.—BERGMAN'S OPERA HOUSE (Edward

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Bergman, manager.; Wilson's Theatre co. Mch. 24, 25. John Dillon 27. Nashville Students 27.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Dark.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Flints, hypnotists, who have been seen here repeatedly and have always given excellent satisfaction, filled out week Mch. 13-18 (except night of 17) to good average houses of well-pleased people. Clay Clement in A Southern Gentleman 17 drew a good house in spite of "in-Clement" weather. The audience appeared to enjoy the play, the co., and the star. The staging was very pretty. J. D. Williams, H. S. Duffield, T. F. O'Malley, Charles Mason, Lucille La Verne, Nell MacEwen, Phœa McAllister, and Mrs. Clement were the favorites. Forest's U. T. C. co. 20. Cameron co. 21. Devil's Auction 24. Coon Hollow 25.——GRAND OPERA HOUSE (James L. King, manager): Godowsky, pianist, 24. THOMAS R. HYATT.

ATCHISON.—THEATRE (John Seaton, manager): Shore Acres with an excellent cast to a crowded house Mch. 13. Barlow Brothers' Minstrels drew a large audience 15; performance excellent. The Cyrano Dramatic Club presented A Bit o' Blarney to a packed house 17. It was one of the best amateur productions of the season and was well appreciated. U. T. C. 25. Della Pringle co. 27-1.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Devil's Auction Mch. 15 to $230 house; co. excellent. Two Married Men 16.——ITEM: The Fifth Avenue Opera House has been purchased by Mr. Danielson, of Chicago, who will remodel the theatre, making of it the finest playhouse in Kansas.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Perunchi-Beldeni co. 6-8 in A Kentucky Girl, The Galley Slave, and A Georgia Cracker to good business. Belle Archer in A Contented Woman 9; excellent co.; receipts, $400. Devil's Auction 14; crowded house. Mahara's Minstrels 20. Stowe's U. T. C. 27. Cameron co. 29. South Before the War 1.

WELLINGTON.—WOOD'S OPERA HOUSE (Black and Martin, managers): Stowe's U. T. C. pleased a full house Mch. 16.—AUDITORIUM (Charles J. Humphrey, manager): George W. Bain lectured to a large audience 16. This was the closing attraction at the Auditorium. Neat souvenirs were distributed.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): De Forrest's U. T. C. Mch. 13; good house; inferior co. Graham Earle co. 14-17 in Counterfeit Money, My Uncle from New York, The Colonel's Wives, and Oliver Twist; good houses; satisfaction given.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Clay Clement in A Southern Gentleman Mch. 15; good business; enthusiastically received. Devil's Auction 18 introduced many new and clever features; good business. Vernon 20-25.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Mahara's Minstrels gave a fair performance Mch. 15 to good business. Devil's Auction 17; good co.; good business. Two Married Men 24.

GREAT BEND.—WILLNER'S OPERA HOUSE (J. F. Lewis, manager). Frank S. Davidson in Old Farmer Hopkins Mch. 14; fair performance; good business. South Before the War 25.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Dr. Hedley lectured to a large and appreciative audience Mch. 13. Casino Dramatic co. 20-23. Stowe's U. T. C. 4.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Clay Clement Mch. 18 in The New Dominion to large and pleased audience. Devil's Auction 22. Vernon, hypnotist, 27-1. Stowe's U. T. C. 6.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Forrest's U. T. C. to fair business Mch. 17. Devil's Auction to good business 20; pleasing entertainment. Cameron co. 24.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Cameron co. Mch. 20; fair business; strong attraction.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Over the Seas Mch. 23 canceled. Casino Dramatic co. 27-3.

FORT SCOTT.—DAVIDSON THEATRE: Devil's Auction did fair business Mch. 3; performance good. Cameron co. 28.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Dark.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Cyrano de Bergerac Mch. 15; performance fair; good house. Andrews Opera co. 17, 18 in Martha; good house, considering weather; performances excellent. Myrta French received several curtain calls. The Late Mr. Early 20; performance good; large audience. Mabel Hite made a hit. Banda Rossa 22. Joe Ott 25.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Wargraph Mch. 16, 17; small business. The White Slave 18; small house; performance fair. Banda Rossa 21; small business; concerts fine. The French Maid 23. Scalchi Concert co. 24. The Late Mr. Early 25.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, acting-manager): Willard Newell in Cyrano de Bergerac Mch. 21; good business; co. good. The Late Mr. Early 24. Scalchi Concert co. 27. The Girl from Paris 29.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): The Girl from the Klondike (local) Mch. 17 and 22 to S. R. O.; good performances. Sappho (local) 31.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): The Late Mr. Early Mch. 21; small house; performance unsatisfactory. Banda Rossa 22. S. R. O.; performance fine. The Lees 10-15.

MIDDLESBOROUGH.—OPERA HOUSE (J. L. Manring and Co., managers): Back on the Farm Mch. 23. The Late Mr. Early 28.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Si Plunkard Mch. 30. The Girl from Paris canceled.

ASHLAND.—THEATRE (W. Meinhart, manager): Si Plunkard Mch. 31. Frantz's wargraph 11, 12. The Gormans 15.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Frantz's war pictures Mch 21, 22; poor houses. Kentucky Pickaninnies 30.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Rocertson, manager): Andrews Opera co. Mch. 13, 14; crowded houses; audiences pleased.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Richards and Pringle's Minstrels Mch. 15 to S. R. O.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): The Late Mr. Early Mch. 22.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Aubrey Dramatic co. Mch. 13-18 in The Land of the Living, My Uncle from India, Dangers of a Great City, A Woman's Honor, Falsely Accused, Fair Play, and The Jealous Mrs. Jones to fair and pleased houses. Why Smith Left Home 22. Two Married Men 24. Belle Archer 25, 26. Hoyt's Comedy co. 27-1.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): The Dazzler Mch. 18; large and pleased audience. Primrose and Dockstader's Minstrels 26. Hogan's Alley 1.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Corse Payton Comedy co. in The Planter's Wife, The Galley Slave, Flirtation, My Kentucky Home, Jim the Penman, Camille, Drifted Apart, The Parisian Princess, The Law of the Gray and the Red, Jack and the Beanstalk, Is Marriage a Failure, and Santiago 20-25 to capacity; co. first class.——PORTLAND THEATRE (M. J. Garrity, manager): Alabama Troubadours 17, 18 were well attended and enjoyed. Casino Girls 20-22; good drawing card. Brosnahan-Jackson Comedy co. 27-1.——KOTSCHMAR HALL (Ira Stockbridge, manager): Rosenthal 23; enthusiastic audience.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): The Thalia Club, of Camden, played The Little Miss Nobody Mch. 17 as a benefit performance for local camp S. of V., satisfying a large audience. The Edwin Maynard co. opened 20 in The Two Orphans for a week. This is one of the largest and best cos. that has come to this city the present season, and the opening performance was greatly appreciated by a large audience. Stetson's U. T. C. 28.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Brosnahan-Jackson Comedy co. opened Mch. 20 for a week to big house; performance satisfactory. Harry Jenkins and Baby Flossie made special hits.——THE NORUMBEGA (W. F. Reed, manager): Rachael May Clark Comedy co. 27-1.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): The Thalia Club (local) in Little Miss Nobody Mch. 22 to S. R. O., despite a heavy storm; audience delighted; performance exceedingly creditable for amateurs.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Monte Carlo Girls Mch. 16; fair house; performance poor. Stetson's U. T. C. 24. Della Fox 4. Spear's Comedy co. 10-15.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Monte Carlo Girls to big business Mch. 18. U. T. C. 25. A Milk White Flag 1. Corse Payton 3-15.

OLDTOWN.—CITY HALL (Gates and Co., managers): Jessie Harcourt co. opened for a week Mch. 20 to good business.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): U. T. C. Mch. 27. A Milk White Flag 31.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Wargraph Mch. 15, 16; poor business; entertainment fair. Louise H. Orndorff in concert 6.——ITEM: Archie Sands and Richard Hartle have left for Cincinnati, O., to join the advance of the John Robinson Circus for the season.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers): Thomas E. Shea co. opened for a week Mch. 20 in The Man o' War's Man; performance excellent; house sold out. Bills for rest of week: Dr. Jekyll and Mr. Hyde, Slaves of Sin, and Southern Chimes. Pitman Comedy co. 3-8.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Joshua Simpkins Mch. 20; satisfactory performance; S. R. O.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Frankie Carpenter co. Mch. 20-25 drew large audiences and gave excellent satisfaction. Repertoire: An American Princess, Pawn Ticket 210, The Strange Adventures of Miss Brown, Conn the Shaughraun, Struck Gas, The Little Ferret, A Child of Fate, and Marty the Waif. The vaudeville portion of the entertainments was furnished by Jere Grady, Dan Burke, Charles Landie, Adelaide Nye, Bert Kimball, and Frank Condon. Ward and Vokes 29. Finnegan's Fortune 30. Godfrey's Band 1. George W. Wilson co. 3-8. A Milk White Flag (benefit of Mrs. Addie G. Miller) 11. Under the Red Robe 12. Shenandoah 13. The Spooners 17-22. Spear's Comedy co. 24-29.

LYNN.—THEATRE (Dodge and Harrison managers): Inshavogue (local) Mch. 17 pleased a crowded house. Professor William Freeman deserves credit for the able manner in which the play was staged. Myles McCarthy in Two Irish Hearts pleased fair business 18. Elroy's Comedy co. 20-25 opened to capacity, with continuing good attendance. The plays are handsomely staged and mounted with special scenery, while the co. is capable. Messrs. Daley and De Vere and Marion Chester deserve special mention. Repertoire: The White Squadron, The Land of the Midnight Sun, The Police Patrol, In Old Tennessee, The Midnight Alarm, The District Fair, Miss Whitehouse, She, and Paradise Alley. The Spooners 27-1.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Bennett and Moulton Comedy co. closed a good week's business Mch. 18. The Spooners opened 20 for week to good business. Repertoire: A Fair Rebel, Eccles Girls, Pearl of Savoy, Becky Bliss, the Circus Girl, That Girl from Texas, The Old Lime Kiln, Dr. Jekyll and Mr. Hyde, and Hobson's Choice. Pleasing specialties were introduced by Edna May and Cecil Spooner, Olive, James A. West, and Harding and Ah Sid. Waite's Stock co. 27-1. Shenandoah 7.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Corse Payton co. Mch. 6-8; large houses. Bennett and Moulton co. 20-25; good houses. Plays presented: Darkest Russia, My Partner, Mr. Barnes of New York, McKenna's Flirtation, Bonnie Scotland, A Soldier's Sweetheart, A Daughter of the South, The Buckeye Girl, and My Mother-in-Law. Julia Marlowe 27. Della Fox 28. A Milk White Flag 29.——MUSIC HALL (W. F. Boody, manager): American biograph 20-22; crowded houses. Finnegan's Fortunes 23-25. Robinson Opera co. 27-1.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): The Wolford-Sheridan Stock co. Mch. 20-25 presenting Circumstantial Evidence, A Wife's Honor, Shadows of a Great City, The Silent Witness, Eagle's Nest, The Brand of Cain, Camille, Stricken Blind, and The Smugglers; good houses and satisfactory performances. Rice's Comedians 27-29. James K. Hackett 1. On the Bowery 5. The Heart of Maryland 8.——BURBANK CASINO (George A. Burbank, manager): Symphony concert 23.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Bride Elect Mch. 17. Kellar engrossed the attention of a good house 18. William Gillette in Secret Service 20. The Geisha was prettily played 21 to good business. The Second Regiment Band gave their final concert 22 preceding a tour of Western Massachusetts. Under the Red Robe 23. Rosenthal 24. Shenandoah 25. Annie Russell 28. The Liliputians 31-1.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Jefferson Comedy co. in Rip Van Winkle Mch 16; good house; pleasing performance. Local minstrels to crowded and pleased audience 17. The Stowaway had a good house and gave satisfaction 18. George W. Wilson co. opened for a week (return date) in Your Uncle Dudley to a large and pleased audience 20. Ward and Vokes 30. Godfrey's Band 31.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Charlottie Severson opened a week's engagement Mch. 20 in Davy Crockett to fair business. Repertoire for rest of week: Hazel Kirke, The Silver Age, Man and Wife, Young Mrs. Winthrop, and The Captain of the Nonsuch. Waite's Comedy co. 27-1.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Under the Red Robe Mch. 17. Kellar waved the magic wand over a large and well-pleased audience 20. Second Regiment Band 21; deserved better attendance. Shenandoah 1. James K. Hackett 3. The Highwayman 6. Godfrey's Band 10. A Milk White Flag 15.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Waite's Comedy co. began the second week of their engagement 20, adding to their repertoire of the previous week A Bachelor's Housekeeper, Uncle Reuben, The Prince of Liars, and Young America; business satisfactory. Ward and Vokes 28. Godfrey's Band 29. The Stowaway 6-8.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): The Wayside Inn (local) Mch. 17; good audience; performance good. Kate Claxton 20 in The Two Orphans; large audience; co. good. Tennessee's Pardner 23.——ITEM: Jewel Varney, of A Guilty Mother co., was a visitor here last week.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Jefferson Comedy co. in Rip Van Winkle Mch. 14 to capacity. The Stowaway 17; satisfactory performance; good house. Myles McCarthy in True Irish Love 20 pleased a good house. Romain Stock co. 27-1. In the Name of Cuba 18, 19.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Meade, manager): Local minstrels Mch. 17; excellent performance. Kate Claxton in The Two Orphans 22 was well received by a large assemblage. Howard Athenæum Specialty co. 25.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): The Colleen Bawn (local) Mch. 17; S. R. O.; performance good. Myles McCarthy in True Irish Love 22; fair house; audience pleased. The Stowaway 27.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Steve Brodie in On the Bowery Mch. 17; performance good; fair audience. A Guilty Mother 20; entire satisfaction; large house. Second Regiment Band concert 23. Ward and Vokes 14.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Robinson Opera co. closed a successful week Mch. 18. Repertoire includes: La Mascotte, The Mikado, Olivette, Boccaccio, and Pinafore.

TAUNTON.—THEATRE (R. A. Harrington, manager): The Spooners closed a most successful week Mch. 18. The Stowaway 20 gave satisfaction to fair-sized audience.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Captain Jack, the Irish Outlaw, by the St. Mary's Dramatic Club, Mch. 17 to capacity; satisfactory entertainment. Ward and Vokes 1.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Ten Nights in a Bar Room Mch. 17 to S. R. O.; performance fair. George W. Wilson co. 10-15.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred C lle, manager): Shaun Aroon Mch. 17; crowded house. Side Tracked 5.

SALEM.—MECHANIC'S HALL (Andrews, Moulton and Johnson, managers): Dark.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Sowing the Wind 8. Kennedy Players 17-22.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Otis Skinner and a fine co. played Rosemary before a large audience Mch. 16. The play is a most delightful one and furnished opportunities worthy of the people presenting it. The Herrmanns (return) 17, 18 repeated their former success; business fair. The Turtle 22. Ralph E. Cummings Stock co. 24, 25.——GRAND (O. Stair, manager): The Ivy Leaf did large business 16-18. W. H. Power and good support gave an excellent presentation of this time-worn play, and the accessories were above the average. Waite's Opera co. began a week's engagement 19 most auspiciously, the house being crowded. A change of bill will be given nightly and the repertoire includes most of the popular comic operas. The co. is evenly balanced and pleased every one. On the Suwanee River 26-29. A Hired Girl 30-1.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesmer, manager): Waite's Opera co. closed a week's engagement Mch. 18; good business; satisfactory performances. Mayme Taylor and Joseph Smith scored decided hits. Robert G. Ingersoll to a crowded house 20. What Became of Parker (local) 21 to capacity. A Parlor Match 25. Daly's Stock co. 27. A Hired Girl 7. The Prisoner of Zenda 14. Scott's Minstrels 18. Faust 25.——ITEM: F. C. Burt, of Toledo, accompanied by Mrs. Burt, was in the city 24, and closed a deal with Manager Harrison, of Waite's Opera co., for a Summer season on his park circuit.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Jack and the Beanstalk Mch. 16. The Ivy Leaf 20 pleased a fair audience. Vivigraph Graphophone co. 24. The Evil Eye 3. Sousa's Band 6.——GRAND OPERA HOUSE (Lee Gettor, manager): Marks Brothers co. closed a very successful two weeks' engagement 18. Ramonda, magician, 24, 25. Edna Page co. 3-8.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): On the Suwanee River to big business 17; audience pleased.——ITEM: In the management of the Armory Opera House Captain Charles V. Hendrickson has been appointed to succeed Ed F. Douglass, resigned.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Side Tracked Mch. 10; good and pleased house. The Herrmanns 16 pleased a good house. Edna Paige Comedy co. opened 20 for a week to good business; co. fair. On the Suwanee River 31. The Evil Eye 5. Other People's Money 7.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): John Griffith in A Fool's Revenge Mch. 14; good house; good performance. On the Suwanee River 23. Frank E. Long co. 27-1.——ITEM: Owing to heavy snow storms Mr. Griffith did not leave here until 15.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Sleeping City Mch. 17; unsatisfactory performance; poor house. Side Tracked 20; fair performance; topheavy house. The Herrmanns 22. A Parlor Match 24.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Sleeping City to fair house Mch. 15. Side Tracked 18; satisfactory business. Columbian Comedy co. opened for a week 20 to large audience. Marks Brothers co. 27-1.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Tammany Tigers Mch. 17; fair house; best vaudeville performance ever seen here. The Sleeping City 23. Columbia Comedy co. 3-8.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Columbia Stock co. Mch. 16-18 in Summer Boarders, East Lynne, and Rip Van Winkle; co. good; business light.

YPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): Kline's cinematograph to capacity Mch. 15 (return date) booked Apr. 24. The Evil Eye 11.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Otis Skinner in Rosemary Mch. 17 pleased crowded house. Walker Whiteside 27. Sousa's Band 6. The Prisoner of Zenda 10.

COLDWATER.—TIBBIT OPERA HOUSE (John T. Jackson, manager): 1492 (return date) Mch. 15 gave satisfaction to S. R. O. When London Sleeps 17 changed date. The Sleeping City 25.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Sleeping City Mch. 14; fair business. Side Tracked 17 pleased a good audience. Marks Brothers co. 20-25.

JACKSON.—ATHENÆUM (H. J. Porter, manager): Tammany Tigers Mch. 18; large and pleased house. The Turtle 21; excellent co.; satisfaction given. Fanny Rice 24.

CALUMET.—RED JACKET OPERA HOUSE (John D. Cuddihy, manager): On the Suwanee River to a packed house Mch. 18; performance good.

MUSKEGON.—OPERA HOUSE (H. F. Greundler, manager): The Herrmanns Mch. 20; good business; excellent entertainment. On the Suwanee River 25.

MINNESOTA.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Æolian Bell Ringers Mch. 14; good house; specialties well received. Phares Behannesey, lecture and Oriental entertainment, 15; good house and satisfaction. Oramde, hypnotist, 18; small house; fair entertainment. Warren Nobles co. 3-8.——NEW OPERA HOUSE (R. W. Ashton, manager): Dark.——ITEM: J. Hale, in advance of Æolian Bell Ringers will leave the co. 1, to go into training preparatory to resuming his position on the Syracuse, N. Y., Baseball Club.

DULUTH.—LYCEUM (E. Z. Williams, manager): On the Suwanee River Mch. 14; large and pleased audience. What Happened to Jones 18; S. R. O.; enthusiastic audience. Kelly and Mason in Who is Who 20; small house; performance good. A Midnight Bell 21, 22. A Bachelor's Honeymoon 23. Cecilian Society 28. Lewis Morrison 3. The Prisoner of Zenda 4.——ITEM: John Griffith 15 was snowbound near Marquette, and obliged to cancel.

WINONA.—OPERA HOUSE (M. D. Field, manager): A Hired Girl to a fair house Mch. 13. My Friend from India 15; good business; co. good. A Bachelor's Honeymoon 16; good audience pleased. What Happened to Jones 21. Hanford and Hart 29, 30. The Prisoner of Zenda 5. McFadden's Row of Flats 7. Tim Murphy 8.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): The Heart of Chicago Mch. 16 to good business; performance good. Helen Dale, Allen Hampton, and David Conger won especial notice. Under the Dome 23. Hanford and Hart 3, 4. Darkest America 21.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): A Midnight Bell Mch. 14; small house; excellent performance. John Griffith in The Avenger 22. Sousa's Band 28. Lewis Morrison 29.

MANKATO.—THEATRE (Charles P. Hoeffler, manager): What Happened to Jones Mch. 15; performance excellent; business good. Under the Dome Mch. 20; performance good; business fair. Pete Peterson 25. John Dillon 3.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): What Happened to Jones Mch. 16; enjoyable performance; good business. Innisfail (local) 17 to capacity. A Bachelor's Honeymoon 21. A Midnight Bell 25.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The Shamrock and the Rose (local) to large house Mch. 17. Under the Dome 22. A Bachelor's Honeymoon 3.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Georgia Up to Date Mch. 8; good business; satisfaction given. Kathleen Mavourneen (local) 17; large house. Burke's U. T. C. 28. Jon Dillon 5.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Under the Dome Mch. 21. Burt's U. T. C. 5.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): The Heart of Chicago Mch. 17; fair performance; good house. Under the Dome 24.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): John Griffith to a small but appreciative audience Mch. 18 in The Avenger.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Maer, manager): Scalchi Concert co. Mch. 18; fair audience.

MISSOURI.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Clay Clement in The New Dominion Mch. 14; packed house; co. excellent. The Signal of Liberty 17, 18; fair business. Gayest Manhattan to S. R. O. 19; good entertainment. The Crows 20-26. Mahara's Minstrels 27.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): Blind Boone Mch. 15 to S. R. O. Hogan's Alley 16; good business; audience disappointed. Austin Latchaw (lecture) 24. Professor Brawley (local) 28. Richard and Pringle's Minstrels 30.

LOUISIANA.—PARK'S OPERA HOUSE (R. W. Young, manager: Local minstrels Mch. 15; crowded house. A Boy Wanted 20 reported disbanded at Quincy, Ill. Richards and Pringle's Minstrels 1. Darkest America 3.——BURNETT (M. Michael, manager): Dark.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Western Star Concert co. pleased a full house Mch. 17.——ITEM: The Jack Potts Comedy co. canceled week 19-25 because of a death and sickness in co.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Tim Murphy in The Carpet Bagger Mch. 16; good business. Bobby Gaylor in McSorley's Twins 17; poor business. Gayest Manhattan 23. Barlow's Minstrels 25. Darkest America 4.

CAPE GIRARDEAU. BROADWAY THEATRE (Matteson, Joseph and Chenue, managers): Richards and Pringle's Minstrels Mch. 21; S. R. O.; receipts, $271; performance good. Robson Theatre co. 27-1.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Hogan's Alley Mch. 18; topheavy house; audience pleased. Clay Clement 23 canceled. A Romance of Coon Hollow 4.

MEXICO.—FERRIS GRAND (Hatton and Cleudenin, managers): Blind Boone Mch. 16; appreciative audience. A Boy Wanted 21 canceled. Georgia Minstrels 31. Irving French co. 6-8.

MACON.—BLEE'S THEATRE (R. W. Frey, manager): A Boy Wanted Mch. 17; performance good; small house. Gayest Manhattan 22.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): A Boy Wanted Mch. 16; small house; good performance. Perunchi-Beldeni co. 20-25.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Dark.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Clara Thropp and a good co. in A Doll's House and The Truant Spouse to good houses Mch. 13-15. Miss Thropp's singing of Rudyard Kipling's "On the Road to Mandalay" was specially pleasing. Lewis Morrison presented Faust to S. R. O. 16-19. Mr. Morrison makes a fine Mephisto. Mabel Morrison was excellent as Marguerite. James-Kidder-Warde co. 20-25 in The School for Scandal, Othello, Macbeth, and Hamlet. Sousa's Band 26. Grau Opera co. 27-30.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Clara Thropp Mch. 15, 16 in A Doll's House; good house; audience pleased. Lewis Morrison 22. James-Kidder-Warde co. 28, 29. Grau Opera co. 31.——ITEM: On account of illness of Miss Thropp the performance 16 was canceled.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Lewis Morrison in Faust Mch. 15 delighted a large audience.—BENNETT OPERA HOUSE (W. M. Bickford, manager): Hi Henry's Minstrels 22, 23.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Who Is Who Mch. 11; large house; performance excellent. Lewis Morrison 24. John Griffith 3.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Kelly and Mason in Who is Who Mch. 13; large audience; performance amusing. Lewis Morrison 25.

NEBRASKA.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung): Philharmonic Orchestra Mch. 21; big house; excellent entertainment. Ian Maclaren 29. Devil's Auction 5. Roland Reed 6. In Atlantic City 7.——THE FUNKE (Direction of L. M. Crawford and F. C. Zehrung): The Rays in A Hot Old Time 17; crowded house; audience pleased. Barlow Brothers' Minstrels 18; good houses; audiences

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pleased. Coon Hollow (return date) 21. Clay Clement 1. The Flints 3-8.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): Merrie Belle Opera co. in La Mascotte Mch. 13; poor performance; fair audience. The Rays in A Hot Old Time 18; large and pleased audience.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): The Knowles Mch. 20-22. A Romance of Coon Hollow 27.—STEELE'S OPERA HOUSE (G. W. Hansen, manager): Tennesseeans 20. Wesleyans 23.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Barlow Brothers' Minstrels Mch. 17 gave moderate satisfaction to a fair audience.—AUDITORIUM (G. L. Platt, manager): Dark.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Shore Acres Mch. 14 to large and delighted audience. A Romance of Coon Hollow 22. Clay Clement 27.

FALLS CITY.—THE GEHLING (John Gehling, manager): Barlow Brothers' Minstrels Mch. 16; large and pleased audience. Clay Clement 24. Robert B. Mantell 13.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): All Aboard Mch. 16; fair business; satisfaction given. Clay Clement 30. Devil's Auction 6.

WYMORE.—OPERA HOUSE (P. F. Thiessen, manager): The Knowles, hypnotists, Mch. 16-18; fair business; performances ordinary.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Ott Brothers presented All Aboard to fair business Mch. 15; excellent performance.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): All Aboard Mch. 14; fair audience; good performance. The Battle of Manila 22, 23.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Merrie Belle Opera co. Mch. 18 canceled. Slayton Jubilee Singers 5.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Broken Bow Dramatic co. in The Gold King Mch. 21.

NEVADA.

RENO.—MCKISSICK'S OPERA HOUSE: Wheelmen's Minstrels Mch. 17; big business; excellent performance.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Corse Payton's Stock co. Mch. 20-25 opened to S. R. O. Repertoire: Woman Against Woman, Denise, Only a Farmer's Daughter, The Runaway Wife, Alone in London, The White Slave, An Unequal Match, Cyrano de Bergerac, A Member of Congress, and On the Rappahannock. Della Fox 29. Shenandoah 4.—PARK THEATRE (Ormsby A. Court, manager): Frankie Carpenter finished 18 to S. R. O., giving satisfaction. Finnigan's Fortune 20-22; light business. Monte Carlo Girls 23-25. Pope's pictures 27-1.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Felix Rautre (local) to a large audience Mch. 16; performance good. Finnigan's Fortune (local) to crowded house 17. All the parts were well taken. U. T. C. 22. Lucier's Minstrels 1. Washburn's Minstrels 17. Side Tracked 21.

PORTSMOUTH.—MUSIC HALL (W. G. Avers, manager): Robinson Opera co. opened for a week Mch. 20. Repertoire: Said Pasha, The Chimes of Normandy, Fra Diavolo, The Mascot, The Bohemian Girl, The Twin Sisters, and Olivette.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Vaudeville Mch. 18 canceled. Zephra (local) 4-6.—FOLSOM OPERA HOUSE (W. R. Lowe, manager): Cinematograph 20-25; fair houses.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): A Milk White Flag Mch. 28. Della Fox 30. Washburn's Minstrels 8. Zephra (local) 12-14.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenqui, manager): The Three Dragoons was admirably sung Mch. 20-25. Joseph O'Mara, Jerome Sykes, Linda da Costa, and Marguerite Lemon sustained the principal characters and were heartily encored. The chorus did good work. The scenery and costumes were very fine. Opened to a large house. House dark 27-1. Kellar 3-8. William H. Crane 10-15.—COLUMBIA THEATRE (M. J. Jacobs, manager): A crowded house greeted the stock co. in Cumberland '61 at the opening night 20, it being the benefit of a local G. A. R. lodge. The characters were well distributed. Camille 27-1. Madame Sans Gene 3-8.—WALDMANN'S NEW THEATRE (Fred Waldmann, manager): A High Born Lady was favorably received 20-25. Clifford and Huth are assisted in the fun making by Fisher and Carroll and a clever co. Good specialties were introduced. Opened to a good house. McFadden's Row of Flats 27-1. Reilly and Woods' co 3-8. Mrs. Fiske 10-15.—JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): Knobs o' Tennessee 20-25. Author Hal Reid plays the leading part well. Margaret Ellsmere and a very good co. assist in a forcible portrayal of this thrilling tale of the moonshiners' life. Martin's U. T. C. 27-1. London Life 3-8.—ITEMS: Harry Jacobson has been appointed assistant treasurer of the Newark.—Sam Fisher has returned home after his season's work in advance of Going to the Races. He has been engaged by the Brothers Byrne for next season.—George W. Jacobs will have a benefit 3 with London Life.—The Newark Theatrical Advertisers will hold a ball in the Krueger Auditorium 23.—The Ladies' Hebrew Society will benefit at the Newark 10. William H. Crane will be the attraction.—The Three Dragoons will rest during Holy Week.—Edward Wambold, advertising agent at Waldmann's Opera House, will resign at the close of the present season to go on the road.—John Lawrence has left the staff of Waldmann's Opera House for a position with Buffalo Bill's Wild West.—The regular season at the Newark Theatre will close 15. On 17 Corse Payton will inaugurate a supplementary season at 10, 20, 30. He has a four weeks' contract with the privilege of extension.—Business 13-18: Newark, A Dangerous Maid, good; Columbia, stock co., big; Jacobs', Chattanooga, light; Waldmann's New Theatre, Robert Fitsimmons co., big; Waldmann's Opera House, Moulin Rouge co., fair. C. Z. KENT.

ELIZABETH.—STAR (Colonel W. M. Morton, manager): A Ragtime Reception Mch. 17 pleased a good audience. New York Ladies' Orchestra 18 to light business. Knickerbocker A. C. minstrels 22; fair business; performance good. For Her Sake 23 canceled. The Evil Eye 25 canceled. The Turtle (return) 25. Arnold-Welles Players 3-8 canceled. A Runaway Girl 13. The Highwayman 15. J. E. Toole co. 17-22.—LYCEUM THEATRE (W. M. Drake, manager): Natural Gas 17; good performance; fair business. In Old Kentucky 24. The Sunshine of Paradise Alley 1. Joseph Greene co. 3-8. Willie Collier 18. El Capitan 22. The Geisha 28 canceled.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Joseph Greene co. in Humbug, A Plain Old Irishman, Held by the Enemy, Condemned to Siberia, and A Man of the People Mch. 13-18; satisfactory business. Peck's Bad Boy 20-22; good business; co. pleased. His Better Half 23-25. Myers-Leyburne co. 27-1.—OPERA HOUSE (John J. Goetchius, manager): The Turtle 21, 22; good houses; co. good. Martin's U. T. C. 23-25. Shea-McAuliffe co. 27-1.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Joshua Simpkins Mch. 17 tested the capacity. The Turtle 18; every seat sold. The Telephone Girl 20 was another big one, every seat being sold before the door opened. John Drew 28, Yon Yonson 1, Santiago (local) 3, Natural Gas 5, The Bride-Elect 7, Pudd'nhead Wilson 8, Bennett and Moulton co. 10-15, Willie Collier 17.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Sevengala, hypnotist, pleased slim audiences Mch. 16-18.—COLUMBUS THEATRE (John T. Platt, manager): Daniel Sullivan in Kitty from Cork 17, 18; performances not up to the standard usually presented at this house. Business good 17; light 18. Local minstrels 3.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): Anna Northend Benjamin, assisted by the local Camera Club, gave an interesting lecture on the Spanish War Mch. 22. The Great Northwest canceled 24. Sawtelle Dramatic co. 27-1. Chattanooga 3. Howard Athenæum Specialty co. 7.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Joseph Greene co. opened a week's engagement Mch. 20 to a large house in A Man of the People. A Plain Old Irishman 21. A Prisoner for Life 22. Good co. The Sunshine of Paradise Alley 29.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Under the Red Robe Mch. 15. Sawtelle Dramatic co. opened 20 for a week in The Captain's Mate; business fair; performance good.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): Local minstrels Mch. 16; house packed; excellent performance. The Sunshine of Paradise Alley 31. The Air Ship 3. A Daughter of Cuba 8.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): New York Ladies' Orchestra Mch. 20; fine performance; good business. Fields and Hanson's Minstrels 27.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Martin's U. T. C. Mch. 19-22; large audiences; co. excellent. A Guilty Mother 23-26. J. K. Emmet and Lottie Gilson 2-5.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Fields and Hanson's Minstrels to big house Mch. 16; performance fair.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Fields and Hanson's Minstrels Mch. 28. The Pride of Kildare 3. Joseph Greene co. 10-15.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): The Heart of Maryland was well presented before good houses Mch. 17, 18. Field's Minstrels pleased a good crowd 22. The Bride Elect 23. The Liliputians 24, 25.—BASTABLE THEATRE (S. S. Shubert, manager): One Error amused fair-sized audiences 20-25. The Idler 27-1.—GRAND OPERA HOUSE (A. A. Graff, manager; G. A. Edes, business manager): Tennessee's Pardner was well done 16-18, and drew good business. Washburn's Minstrels pleased large houses 20-22. The Waifs of New York 23-25.—ITEMS: Manager John L. Kerr, of the Wieting, H. J. Ormslee and W. H. Girvin, of this city, and E. J. Goodwin, of Scranton, have purchased Jack and the Beanstalk outright, and will revise it and send it on the road next season.—Manager Kerr left 21 for a two weeks' vacation at Hot Springs.—Manager Graff expects to open a vaudeville season at his theatre soon.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Kate Claxton in The Two Orphans Mch. 23; large and pleased audience, notwithstanding snow storm. Howard Athenæum Specialty co. 24. Carol Norton 30. Maude Hillman co. 3-8. Benjamin Merrill 11.—BROADWAY THEATRE (George Le Corliss, manager): Dark.—ITEM: At the last town election a new supervisor and custodian of the Town Hall, in which the Broadway Theatre is located, was elected, consequently the old management came to an end. The present supervisor has not yet selected a manager for the Broadway.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): A fair-sized audience saw Natural Gas Mch. 16. A return engagement will be played 15. Brownson Union (local) in Larry's Stratagems and A Limerick Boy 17. Himmelein's Ideals opened for a week 20 to excellent house, giving satisfaction. Plays presented: Eagle's Nest, The Great Northwest, The Life Guard, The Devil's Web, The Golden Giant Mine, Cuba Libre, The Planter's Wife, North and South, and Fanchon the Cricket. Sawtelle Dramatic co. 3-8. The Turtle 10.—ITEM: The date for Crockett's Comedians at Peattie's Academy, Fishkill, has been changed to 13.

HUDSON.—OPERA HOUSE (Frank F. Keils, manager): Washburn's Minstrels Mch. 17; good performance; crowded house; poor olio, but excellent specialties. Curtis' Vaudeville co. and Adams' Pantomime co. 27-29. Local minstrels 1.—ITEM: Richard A. M. Deeley, mayor of Hudson, and Dr. H. Lyle Smith, author of Mary and I Go to Europe, have written an amusing one-act musical farce, entitled The Doll and the Demon. It will be produced in May as a part of the annual performance of the Hudson Players' Club for the benefit of the City Hospital. The new farce is full of catchy music, and the plot contains some novel and amusing situations carried out by a clever dialogue.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Village Postmaster Mch. 15, 16, and In Old Kentucky 17, did good business. The Bride Elect 18. Leader Elcie and Tenth Battalion Band gave a fine concert 21. The Liliputians 29. Annie Russell 1. A Dangerous Maid 4.—HARMANUS LYCEUM (H. R. Jacobs, manager): Albania Orchestra concert 20; big house. The Weston Stock co. opened 21 for a week in The Wife to big business, and gave a good performance. The bill will be changed 27 to Rosedale.—ALBANY THEATRE (C. H. Smith, manager): Professor Carpenter opened for a week 20 in hypnotic entertainments; large audience.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident-manager): The Shubert Stock co., assisted by Miss Melville, of Syracuse, appeared to fine advantage in The Jilt Mch. 20-25 before large and pleased houses. The handsome manner in which the play was staged deserves special commendation.—LYCEUM THEATRE (A. E. Wolff, manager): The Liliputians appeared 20-22 in The Golden Horseshoe to fair houses. Willie Collier in The Man from Mexico attracted good audiences 23-25. John Drew 1.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Katie Emmett in The Waifs of New York 16, 18; fair business. Gay Manhattan Entertainers 20, 21; light business. The Bride-Eelct 22. James K. Hackett 30. The Heart of Maryland 5.—ITEM: The many friends of Fred L. Price, formerly an usher at the Opera House, but at present a member of The Belle of New York, at the Shaftesbury Theatre, London, England, are pleased to learn he is meeting with much success.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): A Milk White Flag Mch. 21; large audience; co. good. Washburn's Minstrels 30. Ariel Ladies' Quartette 5. Superba 6.—ITEM: Edwin G. Clarke has been obliged, through pressure of other business, to resign his position as manager of the Plattsburgh Theatre. His place is now acceptably filled by M. H. Farrell, who has acted as assistant-manager under Mr. Clarke.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Alma Chester co. closed a week of good business Mch. 18. In Old Kentucky to S. R. O. 20; performance first class. Alice Riker, as Madge, completely captured the audience, and the rest of the cast was in competent hands. The Bride Elect 21. Kate Claxton 25. Howard Athenæum Specialty co. 27. James K. Hackett 31.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Joseph Callahan in Faust Mch. 17, 18; excellent performance; fair business. Myers-Leyhourne co. began a week's engagement 20, opening with a fine performance of The Silver King to S. R. O. Little Irene Meyers is a very clever child actress and is supported by a good co. Al. G. Field's Minstrels 27. James Reagan 6.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): Al. G. Field's Minstrels Mch. 16; large and pleased audience. American Theatre co. 20-25 to good houses. Plays presented: The Prince of Russia, Love and War, The Fatal Wedding, The Battle of Life, The Scarlet Circle, and The Black Eagle. Howe's wargraph 27, 28. A Texas Steer 1. West's Minstrels 4.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Rachelle Renard opened Mch. 20 for a week. Repertoire: Leah the Forsaken, The Hero of Santiago, Lost in London, Ingomar, The Galley Slave, The Vendetta, and The Forger's Daughter; best of satisfaction; weather has hurt attendance. The French Spy 3. Clarence Vaudeville co. 10.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): New England Opera co. Mch. 17, 18 in The Isle of Champagne, Wang, and The Tar and the Tartar; first-class performance. In Old Kentucky 22; good business. The Turtle 24. New York Ladies' Orchestra 28.—CRYPTIC HALL: Cryptic Lodge Comedy co. in The Old Mortgaged Homestead 21-23; full houses. Will be repeated 30.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Howe's wargraph Mch. 13; pleasing entertainment; good business. As We See It 17; small business; performance not satisfactory. Al. G. Field's Minstrels 20; good performance; medium business. The Heart of Maryland 24. The Burglar 10. Daniel Sully 14. Pudd'nhead Wilson 21.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Harder and Lansing's animated pictures (local) Mch. 18; fair business; entertainment good. Alma Chester co. opened for a week 20, presenting Herminie, or the Cross of Gold to a packed house; performance good. Field's Minstrels 29. The Bells of Shandon 5. The Heart of Maryland 6.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): New England Opera co. opened for a week Mch. 20-1 in Wang to a crowded house; audience pleased. Repertoire: The Isle of Champagne, The Tar and the Tartar, Boccaccio, Said Pasha, The Bohemian Girl, Fra Diavolo, and The Chimes of Normandy.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Howe's wargraph to good houses Mch. 16-18. Roland Reed in His Father's Boy filled the house 20. Al. G. Field's Minstrels to S. R. O. 21. The Heart of Maryland drew a large audience 22. James K. Hackett 29. Shantytown 1.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): The Heart of Maryland Mch. 21; large house; satisfaction given. Washburn's Minstrels 24. White's Faust 28. Julia Marlowe 6. The Bells of Shandon 11. My Friend from India 14. West's Minstrels 18.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Roland Reed Mch. 21 in His Father's Boy; full house; splendid entertainment. Alma Chester co. 27-1. Repertoire: Herminie, At Fort Bliss, The Wages of Sin, At the Picket Line, Denise, and The Cuban Patriot.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Shubert Glee Club Mch. 17; full house. Katie Emmett 22. Field's Minstrels 31. Howard Athenæum Specialty co. 4.—ITEM: H. A. Curtis, manager of Joshua Simpkins, is spending a few days with his family here.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Tennessee's Pardner Mch. 20 pleased a good house. A Breezy Time 22; satisfied a small house. Faust 27. Howard Athenæum co. 3. U. T. C. (local) 10. The Bells of Shandon 13. Daniel Sully 15.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Roland Reed 24. The Bride Elect 25. James K. Hackett 27. Jack and the Beanstalk 28. The Heart of Maryland 3.—GLOBE THEATRE (E. L. Johnson, manager): Semon's Burlesque co. 23-25. City Club 30-1.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Ariel Ladies' Quartette Mch. 23; full house; satisfaction given. The Real Widow Brown comes (return date) 23. St. Lawrence University Glee Club 1. Buffalo Opera co. in The Pirates of Penzance 6.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Village Postmaster Mch. 17, 18; co. and business good. The Bride-Elect 20; full house. A Guilty Mother 21, 22; fine business. Cuba's Vow 23-25.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): The World Against Her Mch. 16; light business. The Bells of Shandon 7.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Field's Minstrels 24.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Miles Stock co. began a week's engagement in repertoire Mch. 20, opening to a large and pleased audience. Rosenthal 28. Jack and the Beanstalk 30.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Roland Reed presented His Father's Boy to a good house Mch. 22. The Liliputians 27. James K. Hackett 28. Jack and the Beanstalk 29. John Drew 31. Local minstrels 5, 6.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Gibney-Hoeffler Stock co. closed a week's engagement 18; large business; every one satisfied. In Old Kentucky 21; S. R. O.; co. excellent. Himmelein's Ideals 27-1.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): A Breezy Time Mch. 21; good audience pleased. Edward Frye 27. White's Faust 4. Daniel Sully 20.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Maude Hillman co. opened for a week Mch. 20 to a crowded house in Special Delivery; satisfaction given. Field's Minstrels 31.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Brothers Royer in Next Door Mch. 18; topheavy house; good specialties. Howe's wargraph 24. The Real Widow Brown 31.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Tennessee's Pardner Mch. 21; fair business; audience pleased. Howard Athenæum Specialty co. 23. Local minstrels 3.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Gay Manhattan Entertainers Mch. 22 pleased a fair house. Howard Athenæum co. 30.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Finnigan's Fortune (local) Mch. 17; S. R. O. Frame Concert co. 18; small but pleased audience. Faust 3.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Next Door closed its season here Mch. 21; good business; pleased audience. White's Faust 6.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Callahan's Faust Mch. 16, 17; light business; performance fair. Field's Minstrels 28. The Heart of Maryland 8.

YONKERS.—MUSIC HALL (W. J. Bright, manager): A large audience witnessed In Old Kentucky Mch. 23; performance excellent. Natural Gas (return) 3.

MIDDLETOWN.—CASINO THEATRE (Lea and Hathway, managers): Clair Patee and Russell Stock co. Mch. 20-25 in A Celebrated Case, A Dashing Widow, and Under Two Flags; good houses; co. fair.

RONDOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): New York Stars Mch. 20; good house; best of satisfaction.

FULTON.—STEPHENS OPERA HOUSE (Quirk and Wallace, managers): Washburn's Minstrels Mch. 22. White's Faust 29.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): A Milk White Flag Mch. 20; S. R. O.; satisfactory performance. Washburn's Minstrels 25.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): Bancroft's War and Naval Spectacle Mch. 20, 21; fair business.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): House Dark Mch. 20-25. The Real Widow Brown 30.

PENN YAN.—YATES LYCEUM (George M. Lown, manager): A Breezy Time Mch. 16; good performance; fair business. Field's Minstrels 23.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): The Heart of Maryland Mch. 20; good business and satisfaction. Roland Reed 25.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Washburn's Minstrels Mch. 18; full house; good show. Gay Manhattan 23.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): A Breezy Time Mch. 18; large and pleased audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Next Door pleased a large audience Mch. 20. Howe's wargraph 25.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Howe's wargraph Mch. 20, 21; business good; satisfaction given. Field's Minstrels 8.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Katie Emmett in The Waifs of New York Mch. 27. The Little Minister 11.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): Dark.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Dark.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): The Real Widow Brown Mch. 28.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Murray and Mack in Finnegan's Ball Mch. 20; poor house. Broadway Theatre Opera co., with Camille D'Arville in The Highwayman, to appreciative audience 21. Miss D'Arville was received enthusiastically. El Capitan 29. A Breezy Time 3. Black Patti's Troubadours 12.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Godfrey's Band Mch. 16; large and pleased audience. Murray and Mack in Finnigan's Ball 17; good house. The Highwayman 20; large house; satisfactory rendition. El Capitan 28.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): A Breezy Time Mch. 20.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): A Breezy Time Mch. 16; good business; performance good. Edwin Rostell 17, 18 to fair business in Richelieu and Hamlet; performances good. El Capitan 27.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Midnight Bell to small but pleased house Mch. 15. Who is Who attracted a fair house 17; performance well received. Kelly and Mason, the Sisters Whiting, and Grace Cummings received repeated encores. John Griffith 23. Sousa's Band 28. Lewis Morrison 30. Elks Minstrels 14.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Kelly and Mason in Who is Who Mch. 16; fair business; co. excellent. Lewis Morrison 28. Sousa's Band 31. Grau Opera co. 3. ALSON BRUBAKER.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): John Griffith in The Avenger to a full house Mch. 20; best entertainment of season. Clara Mathes co. 24, 25.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): A Midnight Bell Mch. 18; good house; performance fair.

JAMESTOWN.—OPERA HOUSE (F. Secombe, manager): Kelly and Mason in Who is Who Mch. 15; fair business; first-class performance. John Griffith 28.

OHIO.

URBANA. MARKET SQUARE THEATRE (H. H. Williams, manager; A. L. Wilkins, acting manager): Local minstrels 17 packed house; performance compared favorably with many professional shows. Uncle Josh Spruceby 21, good house. Neil Litchfield, as Uncle Josh, plays the character to perfection. Stella Miller, Francis Grandin, Claude Radcliffe, George Clarke, Virginia Douglass, Gipsie May Ward, and Mrs. Neil Litchfield are worthy of special men-

(Continued on page 23.)

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Late Mrs. Keeley—News of Players and of Plays—Items of Interest.

(Special Correspondence of The Mirror.)

LONDON, March 18.

The chief theatrical event of the week in this metropolis has been the death of Mrs. Keeley, England's oldest actress, who passed away last Sunday at the age of ninety-four. Almost to the last few days of her life she remained the alert, quick-witted humorist whose shrewd commonsense, sly satire and intense interest in the doings of the stage had delighted and fascinated so many of us for so long. Although it was over twenty years since Mary Anne Keeley acted, yet she was wont to come about among us to this or that important first-night, or other theatrical function. It was only a few days before her death that she gave off some wise remarks as to the greater need for thrift among the members of the theatrical and musical professions, and spoke in high terms of that excellent charity, the Theatrical Ladies' Guild, in the development of which the good old lady had ever manifested an abiding interest. These frequent warnings of Mrs. Keeley's against improvidence in theatrical circles came with weight from one who, even in the heyday of her great renown, probably never received more than £20 a week. Yet she and her equally famous husband, who died thirty years ago, contrived, with all their expenses and travelings, to "put by," as the girl says in Trelawny of the Wells.

Of course, to many a modern playgoer Mary Anne Keeley was but a memory; yet neither in her day nor since has any stage-player held so extensive and varied a record. She was the original exponent of such widely contrasted characters as Jack Sheppard, Betsy Baker, Oliver Twist, Tilly Slowboy, and Smike. To these might be added countless impersonations in melodramas, burlesques, the most woful of tragedies and the wildest of farces. I could, and I would, write columns concerning the quaint old lady's theatrical record and domestic habits and customs, together with all sorts and conditions of anecdotes which have clustered around her from the days of her association with Charles Dickens, Thackeray, Albert Smith, and Montague Williams (both afterward her sons-in-law), Douglas Jerroid (who wrote some of her best characters), and so on down to the time we used to gather with her and Irving and other later distinguished members of the stage. But I forbear; for other matters now demand attention.

The principal production since I last had the honor to address you has been that of The Man in the Iron Mask, at the Adelphi. This latest of the many adaptations of a well-known fragment of one of Papa Dumas' Musketeers sequels is, as I aforetime stated, the work of Norman Forbes, the new lessee of the theatre. Although he thought fit for some time to deny the soft impeachment he has just now pleaded guilty. After all, there was nothing very much to be ashamed of, except perhaps the audacious finale which shows that it is really Louis XIV. who was slain by conspirators and not Louis' long imprisoned and Iron Masked Twin Brother. Point of view again, you see. However, once swallow this little rearrangement and you are able to pronounce The Man in the Iron Mask a really dramatic drama. Norman Forbes himself enacts the dual role of Louis and the Twin. He may not be ideal in each detail, but, of course, he is too practiced and too brainy to make many mistakes. The experienced and much traveled Genevieve Ward gives a magnificent impersonation of Queen Anne of Austria; W. L. Abingdon is a powerful St. Mars, W. H. Vernon an admirable D'Herblay, and Kate Rorke a sweet Louise de la Valliere.

Speaking of Kate Rorke, her late husband, E. W. Gardiner, who has so long been mentally afflicted, has left over £1,000. The wills of Edward Righton and Walter Lacy have been respectively proved at £5,000 and £8,000. Willie Wilde, dramatic critic, died this week, aged forty-six. Per contra, I am pleased to say that Alma Stanley is not dead, although she has just been slain by several newspapers and by cabled reports to you, which some years ago also slew her in like fashion. It seems to be Alma's fate to have to read her own obituary notices. I may mention that it is Alma herself who declares she is not dead; and she probably knows.

Many Anderson, who, when I met her a little while ago, looked lovelier than ever, is largely interesting herself in the founding of a memorial to the late William Black, novelist.

We are in for several new theatres—namely, at Hampstead, Camden Town, Balham, and Chelsea. The one in the last-named suburb is to be called the Carlyle, forsooth. Whatever would Thomas have said?

We are promised productions of your plays, The Wrong Mr. Wright and Why Smith Left Home, to follow What Happened to Jones at the Strand. Beerbohm Tree has just selected April 12 for the production of Henry Arthur Jones' new Indian drama, Camac Sahib, at Her Majesty's.

F. W. Sidney's clever comedy, The Brixton Burglary, is not only touring merrily around the suburbs, but is also about to be reproduced at a leading West End playhouse. The same author's smart and pretty little drama, Hogmanay; or, New Year's Eve, is going splendidly in the vaudeville houses. This is the sort of play which would, I should think, suit your J. H. Stoddart or Felix Morris as though they had been measured for the same.

At the Royal Aquarium we are, I gather, to see a man electrocuted. Good! Albert Chevalier has just turned on a splendid new programme at the Queen's Hall. Alice Pierce is lending him valuable aid in the mimicry line. Your Lydia Yeamans-Titus is going powerfully at the Empire, the playbill of which house describes her as "The Sweetest of Vocalists and Most Versatile of Artistes, whose 'Baby' song will live in the traditions of the stage!" Good again!

Little Miss Nobody ends its two hundred nights' run at the Lyric to-night and will at Easter be succeeded by an English adaptation of L'Amour Mouille; or, Cupid and the Princess. George Edwardes to-day takes over the Prince of Wales' from Manager Lowenfeld, who finished a six years' tenancy thereof last night. When L. found out that it was E. who had really got the theatre he tried to renew his (L.'s) lease. But it was too late. So Lowenfeld will anon build a new theatre. Before G. E. produces The Whirl of the Town at the Prince of Wales' in conjunction with an American George, surnamed Lederer, he will in all probability sublet the theatre to Martin Harvey, who will transfer The Only Way from the Lyceum.

Drury Lane's pantomime finishes to-night. It has been very successful in a financial sense. Indeed, the limited company which runs this vast playhouse talks of paying twenty-four per cent. for the next dividend. I regret to say, however, that Oscar Barrett's present Adelphi pantomime has landed him in the bankruptcy court. There was a meeting of his creditors yesterday. Everybody is sorry for Oscar, who, barring an occasional impressiveness in business, is one of the best fellows in the world.

The great Bernard Shaw's new tragedy, Cæsar and Cleopatra, was copyrighteously tested by Mrs. Pat Campbell at Newcastle a day or two ago. It has thirty-seven speaking parts and goodness knows how many "thinking" ditto!

Forbes Robertson seems likely at the moment of writing to go in for the production of a Japanese play.

Irving is now very diligently rehearsing Sardou's Robespierre at the St. James' or any theatre he can find pending the end of Martin Harvey's tenancy of the Lyceum. The cast for Robespierre is really tremendous. Meanwhile I may mention that Charles Cartwright has just copyrighted a Robespierre play of his own, written for him some time ago by Arthur Shirley.

'Change Alley, which has not yet been seen on our side, will be the next new play at our Garrick, where the Hamilton version of The Three Musketeers is still running.

A recent number of the London *Stage* should be of interest to THE MIRROR, which ever pillories detractors of actors and actresses, for the first-named journal contains a scathing article on slanderers of the stage, including Ada Ward, the "converted actress," who continues to speak bitter things against the profession of which she was not an overwhelmingly brilliant member. The article runs on by easy gradations to Clement Scott, who will doubtless squirm some when its weight drops upon him in Biarritz, where he is now recuperating and, it is said, writing a play.

George Alexander is extremely busy just now. Not only is he preparing for the production of Edward Rose's new play, In Days of Old, but he has also just arranged for a new Norman play, written by Mrs. "John Oliver Hobbes," and entitled Osburn and Ursim. Moreover, he gave us a special matinee at the St. James' the other day, in aid of the Gordon Memorial College Fund, and is likewise intent upon the rebuilding and redecoration of the said St. James'. At the aforesaid matinee the programme included part of Henry Arthur Jones' play, The Masqueraders, with your sweet Fay Davis in Mrs. Patrick Campbell's original part of Dulcie.

Yet another version of East Lynne has bobbed up of late—namely, at the Grand, Fulham. This newest version is not called "The Newest East Lynne," as one might have expected after the last new version, produced by W. W. Kelly, under the name of "The New East Lynne." No, the newest version, which is by Herbert Shelley, retains the old, old title; and, indeed, it pretty closely follows most of the many versions yours truly has sampled from his childhood up, since Avonia Jones first came here to play the ill-fated Lady Isabel, in a version afterward secured by Wilson Barrett, who, with his late wife, Miss Heath, was wont to play it around the suburbs and provinces in the middle and late sixties. The only fresh departure of any moment in Mr. Shelley's transcript is the working up of a grocery-store man who, to judge by the accent he adopts, is evidently intended to be an American, located in the old village of East Lynne, which is situated in our good old county of Norfolk. The new part, thrown in to make up for that big low comedy part, Policeman Bullock, in the one special version, pans out very amusingly. The new version, prepared for the ubiquitous touring manager, Henry Dundas, to tour withal, may be pronounced a success. Lady Isabel, afterward Madame Vine, is admirably enacted by Maud Elmore, who has perhaps played in more versions of East Lynne than any other actress who could be named.

GAWAIN.

NEW PLAYS IN PARIS.

Le Vieux Marcheur, La Poire, Le Coupable, and Others—Notes.

(Special Correspondence of The Mirror.)

PARIS, March 10.

Henri Lavedan has celebrated his election to membership in the Academy by the production of a comedy that has shocked not alone the august Immortals, but even the most *blasé* theatregoers, hardened by Palais Royal farces and the like. I refer to Le Vieux Marcheur, that has just been done at the Variétés. To say that this comedy outdoes, in indecency, anything ever seen on the Paris stage is no exaggeration. The more than suggestiveness of several of the scenes and the broadness of the dialogue merit severe condemnation. Brilliantly written the play undoubtedly is, but its brilliancy does not excuse its pruriency. M. Lavedan could employ his assured talents much more worthily than in devising of such nastiness as saturates Le Vieux Marcheur.

The play is in the nature of a sequel to Le Nouveau Jeu, done some time since at the same theatre. The principal figure is again that of Senator Labosse, now grown older both in years and in depravity. In fact, he is the typical Parisian *roué*. His mistress, when the play opens, is Pauline de Glaves, but he soon breaks with her because he discovers her making violent love to his nephew, a young student, addicted to gambling, but singularly indifferent to the fair sex. Labosse also has been attracted by the charms of a young governess, Leontine Falempin, who has been employed by Pauline to give her an education, which she finds is a desirable qualification, even to one of her mode of life. Leontine, whom Labosse meets at Pauline's apartments in the first act, just previous to his break with his mistress, has been appointed instructress at a school in the district that Labosse represents in the Senate. In the next act she makes a formal call on Labosse at his country chateau, to solicit his influence in securing for her a certain academic decoration. Labosse readily promises this, and proceeds to make love to her ardently, but for the time being, at least, is kept at a respectful distance.

The next act, which is really the most humorous of the play, occurs at the school, during the opening exercises that install Leontine in her new position. The country folk, decked in their best, are present, the local officials swelling with pompous dignity. The Minister of Public Instruction presides at the ceremony, and Senator Labosse delivers an address, the yokels listening agape to the old reprobate's platitudes. Labosse's influence has secured Leontine her coveted decoration, and as the Minister pins it on her breast he recognizes her as a girl with whom he had had a flirtation fifteen years before at a Bastile Day ball. He at once pleads for a rendezvous with her for that evening and it is granted him. Leontine has made similar appointments, for the same time and place, with Labosse, René, his nephew, whose aversion to womankind has been overcome, and an elderly magistrate, comrade of Labosse. The scenes in the fourth act, which takes place at Leontine's apartments, cannot be detailed in an English publication. Suffice it to say that the four lovers arrive and are secreted from one another by Leontine. Pauline, come to visit the school mistress, turns up, and Leontine assigns to her Labosse and his nephew. While she is trying to dispose of the other two lovers the entire quartette discover one another's presence, and the scene ends in confusion. A poor fifth act winds up this unwholesome mess. Labosse repents of his gay ways, decides to reform, and marries Leontine, at the same time adopting a penniless orphan girl and disinheriting his nephew.

The play cannot claim the merit of a good plot, but its characters are well drawn. The dialogue, broad to the extreme, is couched in the latest slang of the boulevards and cafes. A spade is not called a spade, but is referred to by some vulgar nickname that is infinitely worse. The best of the play is in the third act, which is a clever satire on rural officialdom. The acting of the entire cast was superior. Popular Jeanne Granier won a striking success as Leontine, while Marcelle Lender made Pauline as "cocottish" as could be desired. Chief honors went to Brasseur for his capital performance of the dissipated old Labosse. The other roles were without exception well done, and the mounting unusually pretty. However, for the good of the stage, the fewer such plays the better.

Risky as Le Vieux Marcheur is, it is only slightly more daring, though infinitely better written, than La Poire, the new vaudeville at the Palais Royal. The author of this play, Louis Artus, has succeeded in introducing three disrobing acts into his work, and this will probably draw big audiences for a time. The plot is not remarkably novel, being formed, like the general run of farces at this theatre, of a jumble of complications anent marriage, infidelity, divorces, inheritances, etc., all treated in a broadly suggestive manner. No doubt it will win a fair meed of success.

The spirit of ill luck that has hovered over the Ambigu all the season has not been dissipated by the new production at that house, Le Coupable. The play is a dramatization by Jules de Marthold of François Coppée's novel of the same name. It tells a sombre story, somewhat prosily elaborated, with a single strong scene standing out prominently from the dullness of the rest. A young lawyer deserts his illegitimate son and its mother. The mother, after much misery, marries a workman, who treats the child cruelly. Finally the mother dies and the son is turned on the street. For years he leads a vagrant life, and is eventually arrested for murder. Brought before the court for trial, his father, who has risen to eminence and is now Advocate-General, appears to prosecute him. He recognizes his son, and, overcome with remorse, acknowledges in a speech to the jury that he is the father of the prisoner, and that the blame for the crime rests upon him for his desertion. The jury grants the acquittal for which he pleads, and father and son leave for America—that happy land to which French authors invariably consign their unfortunate characters who are to begin life anew. The court room scene brought forth much applause, but otherwise the play was coolly received. Its interpretation was satisfactory.

Sarah Bernhardt's revival of Octave Feuillet's Dalila, that has not been done here for a quarter of a century, was attended with success. Madame Bernhardt played the passionate, dissolute Leonora, the "Dalila" of the play, splendidly. The supporting company did competent work, M. Bremont, the leading man, being very good.

A trip around the music halls and cafes-concerts shows a long list of excellent bills. At nearly every house there is a "review" or burlesque in addition to the vaudeville programme. Yvette Guilbert, returned from Germany, is the feature at the Scala, where, among others, are Paulette Darty, chanteuse, and Fragson, comedian, both pronounced favorites. The features at the Eldorado include Lily Murcy, dancer, and M. Delamarre, who sings finely and is re-encored nightly. At the Casino de Paris Rawson and June, Americans, cause astonishment with their boomerang throwing. Most of the other acts are either of the acrobatic or trained animal classes, while there is also a ballet and the ever popular biograph. At Parisiana there is a new burlesque on La Demoiselle de Chez Maxim, with charming Jeanne Derval in the title-role. Here also is Paulus, the mimic, who appeared in New York some seasons ago.

Yesterday was Mi-Careme, but the festivities were dampened by rain. The day was miserable and the paraders presented a rather bedraggled appearance.

The Romance of a Poor Young Man has been revived at the Odéon. Diplomate is in rehearsal at the Gymnase. Ditto Madame de Lavalette at the Vaudeville. Ditto La Belle Madame Hesselin at the Nouveau.

The Prince of Wales was a frequent visitor to the theatres during his recent stay here. He occupied a box at the premiere of Le Vieux Marcheur.

T. S. R.

THE STAGE IN ITALY.

An Interview with Novelli—Duse's Grecian Triumph—New Plays.

(Special Correspondence of The Mirror.)

ROME, March 10.

Novelli was always a pet of the Roman public, but since his success in Paris he has become a hero, a lion. Even his enemies—for every great man has enemies—now bow and bend to his Paris success. As you know, I have always been among his admirers, considering him and Zacconi to be, now, the two greatest actors on the Italian stage. Novelli, however, is more versatile than Zacconi. Zaconni is a tragedian and an Ibsenite. Novelli is everything, and is great in tragedy, in drama, comedy or in broad farce. Zacconi, on the other hand, is a handsome man, whereas Novelli could play Cyrano de Bergerac without make-up. Yet, no actor on the Italian stage is such a favorite with ladies, as Novelli. The King has decorated him, and he, who hates theatres, says he would like to see Novelli! He was at the first court ball of the season, and there is not a reception in aristocratic society to which he is not invited, and if he would only throw down his handkerchief every lady would stoop to pick it up.

Well, I hate interviews, but in this instance I thought I would pay the lion a visit in his den, and was there very early one dark, Winter morning of last month. I was warned to be quick, for Novelli is now so engrossed with society invitations, interviews with journalists, vis its to ministers, *billets doux* to answer, etc., that he has barely time to shave. Novelli's rooms are contrasts to himself—they are dark and solemn-looking. Fortunately he keeps a bright fire always burning in the huge fireplace, and when he enters his jolly laugh makes the whole place cheerful. He is looking younger than ever this year. He is one of those men who seem to look younger as they grow in years. Of course, my first question was to ask him how he liked Paris.

"Don't ask me," he said; "I should be darkly ungrateful if I were not enthusiastic for all the kindnesses received. My dressing room, during the month I occupied it, was a rendezvous for all the greatest men in Paris, I may say in France—academicians, authors, actors, actresses, statesmen, men and ladies of society, critics, all came to shake me by the hand and compliment me. Richepin, Rostand, Catulle, Mendes, Sarcey, Fouquier, Charétie, Donnas, Armand Silvestre, Brieux, Faquet, Bauer, Muhlfeld, all, all came to me between the acts. I hadn't even time to change my costume, and had to hide behind a screen at last, to effect my transformations. Sully, Coquelin, Sylvain, all honored my performances by their presence, and kindly congratulated me after each; I never once missed Sarcey's white beard in his stage box, and he watched every movement of mine from beginning to end. I had eight calls after the fourth act of Papa Lebonnard the last night. Of course, the plays that pleased most were those translated from French, because very few French people understand Italian. Modern Italian plays, therefore, did not draw. Goldoni's plays, however, attracted good audiences, because Goldoni's plays are sometimes played at the Comédie Française.

"The modern Italian plays which met success were Don Pietro Caruso, by Bracco, and After, by my namesake, Novelli. They are going to be translated into French and will be played by Mounet-Sully. Praga's Hallelujah! also pleased, and so did The First Time, which was voted to be quite French."

Novelli then spoke of how he got his decorations, and was loud in the praise of the members of his company who supported him in Paris.

"I am now studying Othello," he added, "and I mean to make the part more simple, more human, than hitherto given. I should like to play King Lear, but do not feel equal to it yet. I have everything ready for it, but I dare not attempt yet to play it. I have also a new play by Ricard, written expressly for me, and he will come to Rome for the first performance. I have, too, a play by Hennequin, and he also will come to Rome for the first performance."

Novelli has it now in mind to form a Goldoni Theatre in Rome like the Molière Théâtre in Paris. He would have it built on the same plan as the Molière Théâtre, and would have carpets in the boxes, in the galleries, in the stalls, in the pit, everywhere in fact. He would also have two foyers—one for the artists and one for the public, and all the servants he would have dressed in elegant uniforms. The prompter's box would be suppressed, and young actors would be encouraged. Novelli, in fact, is dreaming a theatre as yet unknown in Italy, but he could make it, especially if he hastens to take advantage of his present popularity. However, we must not expect to achieve the miracle all at once. Novelli promises to lay the foundation stone of the Goldoni Theatre as soon as the time may be ripe to do so. Poor Goldoni, who never had a house of his own in his native Venice, is, therefore, to have one in Rome—funds permitting.

News reaches me from Athens that Duse has triumphed there, as she triumphs everywhere. Her success has been enormous. The whole population has acclaimed her; crowds followed her carriage and cheered her when she left the theatre. She returns to Italy in April to visit Messina, Palermo, Naples, Florence, Milan, Bologna, and Venice.

Perosi, the fortunate composer of "The Resurrection of Lazarus," and of "Christ's Resurrection," has been asked to give these oratorios in Germany, but, as the demand was made by a company of Protestants, Perosi said he could not answer until he had asked the Pope's permission. It seems that the Pope has graciously granted the permission, for "The Resurrection of Lazarus" is announced in fifty German theatres. The Emperor of Germany will no doubt be present at the first performance if an ultra-Catholic character be not given to it.

Two hundred thousand francs have been given to Mascagni for the right of performing Iris in Germany. He is now writing an opera on a libretto founded on the story of the loves of George Sand and Alfred de Musset. I fear that this libretto will please as little as did the libretto of Iris, which spoils the opera.

Falchi's opera, The Devil's Trill, is a gigantic success. Falchi is quite an old man. The Queen sent for him a few days ago to compliment him on his success. She is always one of the first to congratulate artists on their successes.

At the Margherita Theatre in Rome, a lady conducts the orchestra. Her name is Amira Maggi. She is a simple and unostentatious woman, but she knows how to keep her musicians to their work by a mere wave of the hand, or by a look of her dark eyes. I think that she is the only woman director of an orchestra of men in the world. Female orchestras are numerous, but an orchestra of male musicians conducted by a woman is surely a novelty, and we have that in old, plodding Rome. Another curiosity is the German pianist Blummer, who, at more than sixty years of age, plays with all the verve of a man of thirty. He is also a great bicyclist.

Gustav Salvini, another son of the celebrated Salvini, has made a hit in Florence, where he has been playing Kean. He gives fair promise of continuing the glorious tradition of his celebrated father.

Anita Vivanti Chartres' The Blue Rose has not been more successful in Turin than it was in Bologna, notwithstanding all the talent displayed in it by the clever actress, Irma Gramatica, who worked as hard as she could.

Anima, the play that received a prize in Turin, has not succeeded here, although the authoress is a Roman lady.

D'Annunzio's Gioconda is published in book form, and Duse may perhaps give it in Florence this Spring. It reads well, but whether it will act well is doubtful.

S. P. Q. R.

THE THEATRE IN GERMANY.

Sudermann's New Fairy Play—Agnes Sorma's Tour—Comments.

(Special Correspondence of The Mirror.)

BERLIN, March 10.

This is the story of The Three Heron Feathers, a dramatic fairy tale in verse by Hermann Sudermann, recently produced here:

Once upon a time there was an old woman who dwelt on the shores of Sandland, and her name was Fate. And one day, as she crouched upon the sands, a Prince drew nigh, and his name was Man. And she rose and bade him go forth and seek the mystic heron called Truth, saying: "Thou shalt pluck three feathers from this Vision Bird and bear them with thee. Dost thou burn the first of these, from afar shalt thou see thy happiness. Dost burn the second thy happiness shall come unto thee; but thou shalt be as one asleep and shalt know it not, and thou shalt stretch forth thine arms in longing for what thou seest not. Dost burn the third and last, so shalt thy longing cease, and thy life and thy dream, and thy happiness shall die with thee." And the Prince went forth.

Long and weary was the hunt. But at last the Heron fell and the Prince did pluck out the three feathers even as he was bid. He burned the first and straightway from afar off he beheld the fulfillment of his heart's desire. And then he hastened to burn the second that those joys might be his. So it came to pass, when the second was burned, he met a beautiful Princess, and she loved him dearly, but he said unto himself, "Where is my happiness?" And he was filled with longing and did weep bitterly. And he did strive for and work for it, and he did wrestle with the powers, and his soul was troubled. And at last he said unto himself, "There is but one happines and that is the burning of the last feather." And forthwith he did take it up and burn it. For the Prince was tired and there was a great aching in his heart. And it was as had been foretold; his dreams ceased and he lay dying, and, lo! the Princess died also, for was it not said his happiness should depart with him? But his eyes were opened to the light too late. Her love was this happiness, but he had not known. His name was Man and he was blind.

This theme of the human soul striving for the unattainable is so masterfully handled by Gerhart Hauptmann in The Sunken Bell that it is dangerous ground for any writer, whoever he may be, to tread upon, and it is a regrettable fact that Sudermann's venture, on the whole, was unfortunate.

The Three Heron Feathers has much that is good in it, particularly the verses, which show in themselves great strength and conciseness. But Sudermann, with all this, is a better dramatist than he is a poet, and he is evidently not in his element in the treatment of his subject. The part of the Prince is not among the most brilliant roles of Josef Kainz. He gave us new proof of his mastery of the art of elocution, but there was an inward as well as an outward nervousness and restlessness not always consistent with the character. Hermann Nissen, on the other hand, gave us a really great piece of work as Hans Lorbass, the King's servant.

Louise Dumont was excellent in her reading as the old woman, and Teresina Gessner, borrowed from the Berliner Theatre for the occasion, was not an unsatisfactory Princess. The play itself caused considerable diversity of opinion. The first and the last acts were greatly applauded; the third and fourth acts, on the other hand, met with marked disapproval.

Mannstädt achieved a genuine success at the Thalia Theatre on Jan. 23 with his farce in four acts, entitled Schiddebold's Angel. There is next to no plot, but what do we care so long as we see graceful dancers and are treated to Adolf Bender's inimitable couplets. There is a tailor, Schiddebold (Emil Thomas), who has a daughter (Frl. Sigl), young and beautiful, so the story goes. She becomes infatuated with a rich good-for-nothing, and is only cured of this by her fiancé (Worlitzsch), who pretends to fall in love with her sister (Frl. Wünsch), a popular vaudeville star. Emil Thomas was in fine humor, Frl. Wünsch gave us some very clever imitations, the scenery and costumes were elaborate, and it is a go.

Four one-act comedies had friendly receptions recently at the Lessing Theatre. The first two, Die Zeche and A Matter of Honor, by Ludwig Fulda, and Among Blond Beasts and Love's Dreams, by Max Dreyer. The sketches were smoothly written and nicely played by Frau Lauer, Bertens, Jäger, Klein, Bonn, Jarno, Grunwald, and others.

Kleist's Prince of Homburg was successfully revived recently at the Imperial Schauspiel at the request of the Emperor, who, with the Empress, occupied the royal box at the first representation. Herr Christians as the Prince and Rosa Poppe as Natalie did excellent work.

Ernst von Possart, acting manager of the Royal Court Theatre, in Munich, has written another play, In a Sleeping Car. It will be produced in Munich prior to his The Rights of the Heart, which scored a hit at its recent representation in Cologne.

Agnes Sorma, who has been successfully touring Germany this season, returns to Berlin to fill a three weeks' engagement at the Lessing Theatre, beginning March 1, with Ibsen's A Doll's House. Recently, while playing in Breslau, Frau Sorma was the guest of the Princess Meiningen.

A new play by Max Kretzer, The Woman's Son, was a dismal failure recently at the Neues Theatre. Even Frau Nuscha Butze's artistic acting of the mother could not redeem it.

L. H.

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: St. Paul, Minn., March 26-29. Minneapolis 30 April 1. Faribault 3.
A BOY WANTED: Milwaukee, Wis., April 2-8, Chicago, Ill., 9-15.
A BREEZY TIME (Fitz and Webster): Olyphant, Pa., March 28, Freeland 29, Lehighton 31, Mahanoy City April 4, Bethlehem 11.
A BREEZY TIME (Southern): Fayetteville, N. C., March 29, Raleigh April 3.
A BUNCH OF KEYS (Gus Bothner, mgr.): Columbus, O., March 27-29, Cambridge 30, Marietta 31, Parkersburg, W. Va., April 1, New Philadelphia, O., 3, Canton 4, Salem 5, Youngstown 6, New Castle, Pa., 7, Johnstown 8.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Hot Springs, Ark., March 28, Little Rock 29, Memphis, Tenn., 30, Jackson 31, Cairo, Ill., April 1, St. Louis, Mo., 3-8, Louisville, Ky., 10-15.
A COUNTRY MERCHANT (Charles Cowles): Lebanon, Pa., March 28, Milton 29, Clearfield April 15.
A DANGEROUS MAID: Philadelphia, Pa., March 27-April 1.
A DAUGHTER OF CUBA: Lancaster, Pa., April 3, Bethlehem 4, Reading 5, Pottsville 6, Lebanon 7, Williamsport 8, Newark, N. J., 10.
A DAY AND A NIGHT: Memphis, Tenn., March 28, 29, Topeka, Kan., 30.
A FEMALE DRUMMER: Brooklyn, N. Y., March 27-April 1.
A GUILTY MOTHER: Baltimore, Md., April 3-8, Mahanoy, Pa., 13.
A HIRED GIRL (Charles E. Blaney Amusement Co., props.): Grand Rapids, Mich., March 30-April 1, Lansing 3, Bay City 4, Saginaw 5, Port Huron 6, Ann Arbor 7, Jackson 8, Battle Creek 10, Elkhart, Ind., 11, Goshen 12, Battle Creek, Mich., 13, Hillsdale 14, Adrian 15.

A HOT OLD TIME (The Rays): Colorado Springs, Col., March 28, Aspen April 1.

A JOLLY LOT: Spencer, Ind., March 28, Martinsville 29, Franklin 30, Madison 31, Carrollton, Ky., April 1, Seymour, Ind., 3, Mt. Vernon 4, Greensburg 5, Shelbyville 6, Connersville 7, Anderson 8, Muncie 9.
A MIDNIGHT BELL: St. Paul, Minn., March 27-April 1, Minneapolis 3-8.
A MILK WHITE FLAG: Bath, Me., March 31, Lewiston April 1, Bangor 3, New Bedford, Mass., 11.
A PARLOR MATCH: Toledo, O., March 27-29.
A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Kansas City, Mo., March 26-April 1, Higginsville 3, Lexington 4, Carrollton 5, Ft. Madison, Ia., 6, Quincy, Ill., 7, Galesburg 8, Peoria 9-12, Canton 13, Kewanee 14, Pullman 15.
A ROYAL PRISONER (True S. Jones): Milwaukee, Wis., April 15-22.
A RUNAWAY GIRL: Boston, Mass., March 27-April 8, Brooklyn, N. Y., 10-15.
A STRANGER IN NEW YORK: Indianapolis, Ind., March 27-29, New Castle, Pa., April 3.
A TEXAS STEER (Katie Putnam): Erie, Pa., March 29, Warren 30, Toronto, Ont., April 3-8, Montreal 10-15.

A TRIP TO COONTOWN (Cole and Johnson): Minneapolis, Minn., March 27-April 1, Milwaukee, Wis., 2-8.

ADAMS, MAUDE: Chicago, Ill., March 6—indefinite.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
ALDEN STOCK: Winchester, Ky., March 27-April 1.
AMERICAN THEATRE (Sam C. Miller, mgr.): Olean, N. Y., March 27-31, Bradford, Pa., April 3-8.
ARNOLD WELLS: Savannah, Ga., March 27-April 1.
ARTHUR, JULIA (A. H. Canby, mgr.): St. Louis, Mo., March 27-April 1, Chicago, Ill., 3-15.
AS WE SEE IT: Montreal, Can., March 27-April 1, Rutland, Vt., 5.
AT PINEY RIDGE: Philadelphia, Pa., March 27-April 1.
AT THE WHITE HORSE TAVERN: (Daniel and Charles Frohman, mgrs.): New York city Feb. 6-April 1, Philadelphia, Pa., 3-15.
AUBREY DRAMATIC CO.: Dallas, Tex., March 27-April 1, Ft. Worth 3-8, San Antonio 10-15.
BACK ON THE FARM (Dan Darleigh, mgr.): Massillon, O., March 29.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): New Orleans, La., March 20-April 1, San Antonio, Tex., 2-6, Houston 7, 8, Galveston 9-15.
BAVARIAN PEASANTS: Cincinnati, O., March 27-April 1.
BECAUSE SHE LOVED HIM SO: New York city Jan. 16—indefinite.
BENNETT-MOULTON (A. Earl Burgess, mgr.): Harrisburg, Pa., March 27-April 1, Easton 3-8, Trenton, N. J., 10-15.
BLAIR, EUGENIE: New Orleans, La., March 26-April 1, Galveston, Tex., 3, Houston 4, 5, Austin 6, San Antonio 7, 8, Waco 10, Ft. Worth 11, Dallas 12, 13, Sherman 14, Denison 15.
BLONDELL AND FENNESSY: Ft. Dodge, Ia., March 28, Waterloo 29, Dubuque 30-April 1.
BOSTON STAR REPERTOIRE (George W. Middleton, mgr.): Chambersburg, Pa., April 3-8.
BROSNAHAN-JACKSON: Portland, Me., March 27-April 1, Fitchburg, Mass., 3-8.
BROWN'S IN TOWN (J. J. Rosenthal): Boston, Mass., March 20-April 1.
BRYAN COMEDIANS: Springfield, Ill., March 27-April 1.
BURRILL COMEDY (Charles W. Burrill, mgr.): Woonsocket, R. I., March 27-April 1.
CARPENTER, FRANKIE (George K. Robinson, mgr.): Brockton, Mass., April 2-8, Haverhill 10-15.
CASINO DRAMATIC (Ed. M. Hadley, mgr.): Lyons, Kan., March 27-April 1, Hutchinson 3-15.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CATHERINE (Charles Frohman): Springfield, Mass., March 28, Bridgeport, Conn., 29 Hartford 30, New Haven 31, Albany, N. Y., April 1.
CHASE LISTER: Ottumwa, Ia., March 29-25, Washington 27-April 1, Rock Island, Ill., 2-16.
CHATTANOOGA (Eastern; Jay Simms, mgr.): Brooklyn, N. Y., March 26-April 1, Plainfield, N. J., 3.

CHESTER, ALMA (O. W. Dibble, mgr.): Watertown, N. Y., March 27-April 1, Ogdensburg 3-8.

CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 3-29.
CLARKE, RACHAEL MAY: Bangor, Me., March 27-April 1.
CLEMENT, CLAY (John Henry Martin, mgr.): Beatrice, Neb., March 28, Kearney 29, Lincoln April 1, Fremont 3.
COGHLAN, CHAS.: New Haven, Conn., April 3, New York city 10—indefinite.
COLLIER, WILLIE (The Man From Mexico): Utica, N. Y., April 3, Syracuse 4, 5, Troy 6, Albany 7, 8.
COLUMBIAN COMEDY (Purkiss): Beloit, Wis., March 27-April 1, Adrian, Mich., 3-8.
COLUMBIAN STOCK (Mrs. H. F. Gruendler, mgr.): Saginaw, Mich., March 27-April 1, Adrian 3-8.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

COOTE, BERT: Cleveland, O., March 27-April 1, Toledo 3-5, Indianapolis, Ind., 6-8, Chicago, Ill., 10-22.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Portland, Me., March 20-April 1, Lewiston 3-15.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Haverhill, Mass., March 27-April 1, Newburgh, N. Y., 3-8, Binghamton 10-15.

COSMOPOLITAN COMEDY: Brownsville, Pa., March 27-April 1.
CRANE, WM. H.: Philadelphia, Pa., March 27-April 1, Newark, N. J., 10-15.
CROWE COMEDY: Rich Hill, Mo., March 26-April 1.

CUBA'S VOW: Fall River, Mass., March 30-April 1.

CUMMINGS STOCK: Detroit, Mich., March 27-April 1.
CYRANO DE BERGERAC (Willard Newell): Chicago, Ill., March 26-April 1.
DEVIL'S AUCTION (M. Wise, mgr.): Kansas City, Mo., March 27-April 1, Lincoln, Neb., 5.
DILLON, JOHN: Mankato, Minn., April 3, Austin 5, Cedar Falls, Ia., 19.
DIXON STOCK (Martin J. Dixon, mgr.): St. Johns, N. F., April 3-May 1.
DONNELLY STOCK: New York city Aug. 27—indefinite.
DOWNING, ROBERT: Zanesville, O., March 29, Elyria April 15.
DREW, JOHN: Trenton, N. J., March 28, Scranton, Pa., 29, Wilkes-Barre 30, Ithaca, N. Y., 31, Rochester April 1.
ELDON'S COMEDIANS: St. Mary's, O., March 27-April 1.
ELROY STOCK: Bridgeport, Conn., March 27-April 1, Hartford 3-8, Yonkers, N. Y., 10-15.
EMPIRE STOCK (Frohman's): New York city March 6—indefinite.
ERWOOD STOCK: Marion, O., March 27-April 1.
FABIO ROMANI: Washington C. H., O., March 28, Wilmington 29, Hillsboro 30, Xenia 31, Lebanon April 1, Troy 3, Piqua 4, Urbana 5, Marysville 6, Marion 7, Galion 8, Shelby 10, Mansfield 11, Upper Sandusky 13, Findlay 15.
FAUST (White's): Oswego, N. Y., March 28, Fulton 29, Baldwinsville 30, Seneca Falls 31, Waterloo April 1, Canandaigua 3, Owego 4, Wellsboro, Pa., 5, Dansville, N. Y., 6, Leroy 7, Batavia 8, St. Catherines, Ont., 10, Brantford 11, Gault 12, Guelph 13, Stradford 14, Goodrich 15.

FERRIS COMEDIANS (Dick Ferris, mgr.): Rockford, Ill., March 27-April 1, Terre Haute, Ind., 3-8, Aurora, Ill., 10-15.

FISKE, MRS. (Charles E. Power, mgr.): New York city March 27-April 1.
FRENCH, IRVING: Mexico, Mo., April 6-8.
FRENCH, R. E.: Hoquiam, Wash., March 27-April 1.
FRITZ IN A MADHOUSE (J. K. Emmet and Lottie Wilson; H. S. Taylor, mgr.): Hoboken, N. J., April 3-5.
FROST STOCK: Clinton, Ont., March 27-April 1.
GAYLOR, BOBBY (McSorley's Twins; Andrew Mackey, mgr.): Denver, Col., March 26-April 1, Crippie Creek 2, Pueblo 4, Leadville 5, Aspen 6, Grand Junction 7, Provo 8, Salt Lake City, C., 10.
GIBNEY-HOEFFLER (Jack Hoeffler, mgr.): New Britain, Conn., 2-8, Troy, N. Y., 10-15.
GOODRICH, EUNICE: Danville, Va., March 30-April 1.
GOODWIN, N. C.: Brooklyn, N. Y., March 20-April 1.
GORMAN BROS. (Mr. Beane from Boston; G. E. Howes, mgr.): So. Bend, Ind., March 28, Elkhart 29, Goshen 30, Marion April 1.
GREENE, JOSEPH: Bridgeton, Conn., March 27-April 1, Boonton, N. J., 10-15.
GRIFFITH, JOHN (C. E. Hamilton, mgr.): Jamestown, N. D., March 28, Bismarck 29, Dickinson 30, Miles City 31, Billings, Mont., April 1, Livingston 3, Bozeman 4, Dillon 5, Butte 6-9, Anaconda 10, Great Falls 11, Helena 12, Hamilton 13, Missoula 14, Wallace 15.
HACKETT, JAS. K.: Schenectady, N. Y., March 31, Pittsfield, Mass., April 1, Northampton 3, Waterbury, Conn., 6, New Haven 8.
HANFORD AND HART: Owatonna, Minn., April 3, 4.
HANS HANSON (James P. Colton, mgr.): Des Moines, Ia., March 27-29, Ottumwa 30, Cedar Falls April 7.
HARRIGAN, EDWARD: Brooklyn, N. Y., March 27-April 1.
HARRISON DRAMATIC: Tucson, Ariz., March 29-April 1.
HAZLETON, BLANCHE: Albany, N. Y., March 27-April 1, Richmond 3-8.
HER ATONEMENT: Brooklyn, N. Y., April 3-8.
HERNE, JAMES A. (Wm. S. Gross, mgr.): Philadelphia, Pa., March 27-April 8, Boston, Mass., 17-29,
HEYWOOD, ALBA: Newberry, S. C., April 3.
HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Saratoga, N. Y., April 3-8.
HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Middletown, N. Y., March 27-April 1, Wilkes-Barre, Pa., 3-8, Scranton 10-15.
HIS BETTER HALF (Conant and Garrison, mgrs.): Boston, Mass., March 27-April 1, Manchester, N. H., 3-5, Holyoke, Mass., 6-8, Worcester 10-15.
HOGAN'S ALLEY (Gilmore and Leonard; Minneapolis, Minn., March 19-April 1, Milwaukee, Wis., 3-8.

HOGAN'S ALLEY (Western; Gilmore and Leonard; Belcher and Henessy, mgrs.): Memphis, Mo., March 27, Memphis Tenn., 30, New Orleans, La., April 2-8, Pensacola, Fla., 10, Mobile, Ala., 11, 12, Montgomery 13, Birmingham 14, Atlanta, Ga., 15.

HOLDEN COMEDY: Quincy, Ill., March 27-April 1.
HOYT'S COMEDY: Shreveport, La., March 27-April 1.
HOUGHTON STOCK: McKeesport, Pa., March 27-April 1.
HUMAN HEARTS: Chicago, Ill., March 20-April 1.
IN ATLANTIC CITY: Brooklyn, N. Y., March 27-April 1.
IN GAY PAREE: New York City March 20—indefinite.
IN THE NAME OF CUBA: Plymouth, Mass., April 18, 19.
JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Helena, Mont., March 28, Salt Lake City, U., April 3-8.
JEFFERSON, JOSEPH: Jacksonville, Fla., April 3, Savannah, Ga., 4, Charleston, S. C., 5, Macon, Ga., 7.
JOHNSTON COMEDY: Chambersburg, Pa., April 17-22.
JOSHUA SIMPKINS (Reno and Curtis): Charlottesville, Va., March 28, Stanton 29, Harrisburg 30, Winchester 31, Martinsburgh, W. Va., April 1, Frederick, Md., 3, Hagerstown 4, Waynesboro, Pa., 5, Carlisle 6, Gettysburg 7, Hanover 8.
KELCEY-SHANNON (Samuel F. Kingston, mgr.): Boston, Mass., April 3-8.
KELLY, DAN'L A.: New York city March 27-April 1.
KENNEDY PLAYERS: Meriden, Conn., March 27-April 1.
KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Ironton, O., March 27-April 1.
KING DRAMATIC (N. Appell, mgr.): Canton, O., March 27-April 1, Erie, Pa., 3-8.
KING, CHARLES (H. G. Barclay, mgr.): Charleston, W. Va., March 27-April 1, Chillicothe, O., 3-8, Circleville 10-15.
KLIMT-HEARN: Springfield, Mo., March 27-April 1.
KNOBS O' TENNESSEE: Philadelphia, Pa., March 27-April 1, Paterson, N. J., 3-5, Hoboken 6-8.
KRAUSE OTTO: Brenham, Tex., March 27-April 1.
LEROYLE, HENNESSY (Other People's Money; H. H. Forsman, manager): Lincoln, Ill., March 28, Canton 29, Springfield April 3.
LILIPUTIANS, THE: Utica, N. Y., March 28, Albany 29, Troy 30, Springfield, Mass., 31.
LITTLE LORD FAUNTLEROY (W. H. Smedley, mgr.): Philadelphia, Pa., March 27-April 1.

LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): Newark, N. J., April 3-8.

LONG, FRANK E.: Sault Ste Marie, Mich., March 27-April 1, Wausau, Wis., 3-8.
LOST IN NEW YORK: Marion, Ind., March 30, Lebanon April 3.
LYCEUM COMEDY: Morris, Ill., March 27-April 1.
LYCEUM STOCK (Frohman): New York city Nov. 21-April 8, Boston, Mass., 10-22.
MACAULEY AND PATTON: Towanda, Pa., March 27-April 1, Penn Yann, N. Y., 3-8.
MACDOWELL, MELBOURNE: San Antonio, Tex., March 31-April 2.
MACLEAN-TYLER-HANFORD: New York city April 3-15.
MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Newark, N. J., March 27-April 1, Elgin, Ill., April 3, Rockford 4, Racine, Wis., 5, La Crosse 6, Winona 7, Eau Claire 8, St. Paul, Minn., 10-15.
MCHENRY, NELLIE: Latrobe, Pa., March 30, Clearfield April 5.
MADEMOISELLE FIFI: New York city Jan. 30—indefinite.
MANSFIELD, RICHARD: Philadelphia, Pa., March 27—indefinite.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Des Moines, Ia., March 27-April 3, Ft. Dodge 4, Sioux Falls, S. D., 5, Sioux City, Ia., 6, Omaha, Neb., 7, 8, Fremont 10, Hastings 11, Beatrice 12, Falls City 13, Nebraska City 14, Lincoln 15.

MARKS BROS.: Bay City, Mich., March 27-April 1, Owasso 5-10.
MARKS, R. W.: Chatham, Ont., March 27-April 1.
MARLOWE, JULIA: Hartford, Conn., March 28, 29, Oswego, N. Y., April 6.
MATHERS, CLARA: Winnipeg, Man., Feb. 5—indefinite.
MATHEWS AND BULGER: New York city Feb. 27—indefinite.
MAXWELL STOCK (Harry Chapin, mgr.): Beaver Falls, Pa., March 27-April 1, Rochester 3-8, Greensburg 10-15.
MAYNARD, EDWIN (H. Percy Hill, mgr.): Togus, Me., March 29, Gardiner April 3-8, Bangor 10-15.
MILES IDEAL STOCK: Lancaster, Pa., March 27-April 1, Hazleton 3-8, Pottsville 10-15.
MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Lebanon, Pa., March 27-April 1, York 3-8.
MODJESKA (John C. Fisher, mgr.): Minneapolis, Minn., April 3-5, St. Paul 6-8, Mankato 10, Sioux Falls, S. D., 11, Sioux City, Ia., 12, Lincoln, Neb., 13, Omaha 14, 15.

MONROE AND MACK (Johnny On The Spot; Matt Smith, mgr.): Philadelphia, Pa., March 27-April 1.

MORGAN, COURTENAY: Franklin, Pa., March 27-April 1, Titusville 3-8, Jamestown, N. Y., 10-15.
MORRISON, LEWIS: Fargo, N. Dak., March 28, Crookston 29, Grand Forks 30, Winnipeg 31, April 1, Duluth, Minn., 3.
MORTIMER, CHARLES (C. Y. Parsons, mgr.): Barnesville, O., March 27-April 1, Wellsburg, W. Va., 3-8.
MURPHY, TIM (T. E. Saunders, mgr.): Galesburg, Ill., April 3, Keokuk, Ia., 4, Springfield, Ill., 5, Burlington, Ia., 6, Waterloo 7, Winona, Wis., 8, Minneapolis, Minn., 9-12, St. Paul 13-15.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Atlanta, Ga., March 27-April 1, Macon 3, Athens 4, Atlanta 5, 6, Rome 7, Chattanooga, Tenn., 8.

MURRAY AND MACK (Finnigan's 400): Baltimore, Md., March 27-April 1, Pittston, Pa., 10.
MY FRIEND FROM INDIA (Smyth and Rice): Chicago, Ill., March 20-April 1, Indianapolis, Ind., 3-5, Columbus, O., 6-8, Chicago, Ill., 10-15.
MY FRIEND FROM INDIA (Walter Perkins): Jersey City, N. J., April 3-8.
MYERS-LEYBOURNE (Will H. Myers, mgr.): Paterson, N. J., March 27-April 1, Scranton, Pa., 3-8, Wilkes-Barre 10-15.
MYRKLE AND HARDER: (Joe G. Glasgow, mgr.): Waco, Tex., March 27-April 1.
NATURAL GAS: Trenton, N. J., April 5, Poughkeepsie, N. Y., 15.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

NETHERSOLE, OLGA: Boston, Mass., March 27-April 1.
NOBLES DRAMATIC: Salem, Ore., March 27-April 1.
O'BRIEN COMEDY: Fayetteville, Ark., March 27, 28.
O'HOOLIGAN'S WEDDING (Ketchum and West, props. and mgrs.): Bellefontaine, O., March 28, Union City, 29, Urbana 30, Washington C. H., April 1, Ironton 4, Jackson 5, Athens 6, Glouster 7, New Lexington 8.
OLCOTT, CHAUNCEY: Harlem, N. Y., April 3-8.
OLD FARMER HOPKINS (F. S. Davidson, mgr.): Humboldt, Kan., March 28, Sola 29, Yates Center 30, Garnett 31, Burlington April 1, Council Grove 3.
ON AND OFF: St. Louis, Mo., March 27-April 1.
ON THE BOWERY (Steve Brodie): New London, Conn., March 31, April 1, Pittsfield, Mass., 5.
ON THE SUWANEE RIVER: Battle Creek, Mich., March 31.
O'NEIL, NANCE: Portland, Ore., March 20-April 1.
OTT BROS: Detroit, Mich., March 27-April 1.
OTT, JOE (George F. Campbell, mgr.): Vincennes, Ind., April 3.
PAGE, EDNA: Kalamazoo, Mich., April 3-8.
PERUCHI-BELDENI: Jacksonville, Ill., March 27-April 1, Peoria 2-8.
PETERS COMEDY (Edwin A. Davis, mgr.): Montgomery, Ala., March 27-April 1.
PETERS AND WALTERS COMEDY (Will Peters, mgr.): Albany, Ga., March 27-29, Cordele 30-April 1.
PITMAN COMEDY: Cumberland, Md., April 3-8.
PRINGLE, DELLA: Atchison, Kan., March 27-April 1.
PUDD'NHEAD WILSON (Edwin Mayo; Wm. L. Malley, mgr.): Johnstown, Pa., April 3, Altoona 4, Carlise 5, Harrisburg 6, Lancaster 7, Trenton, N. J., 8.
REDMOND DRAMATIC: Keokuk, Ia., March 27-April 1.
REED, ROLAND (E. B. Jack, mgr.): Akron, O., March 28, So. Bend, Ind., 29, Chicago, Ill., 30, 31, Davenport, Ia., April 3, Des Moines 4, Omaha, Neb., 5, Lincoln 6, Topeka, Kan., 7, 8, Denver, Col., 10-15.
REHAN, ADA: New York city Nov. 16—indefinite.
REMEMBER THE MAINE (Eastern: John Whitely, mgr.): Cleveland, O., March 27-April 1, Toledo 2-5, Grand Rapids, Mich., 6-8, Lansing 10, Flint 11, Bay City 12, Saginaw 13.
REMEMBER THE MAINE (Western: Charles H. Haystead, mgr.): Grand Junction, Col., March 28, Glenwood Springs 29, Salida 30, Cripple Creek April 3, Colorado Springs 4, 5, Pueblo 6-8, Denver 10-15.
REPORT FOR DUTY: New York city March 27-April 1.
RICE COMEDIANS: Pittsfield, Mass., March 27-29.
RICE, FANNY (G. W. Purdy): Milwaukee, Wis., March 27-April 1.
RIP VAN WINKLE: Barnesville, Ga., March 28, Griffin 30, Graniteville, S. C., April 1, Columbia 3, Orangeburg 4, Camden 5, Sumter 6, Darlington 7, Florence 8, Wilmington, N. C., 10.

ROBER KATHERINE: Stamford, Conn., March 27-April 1, Hartford 3-8, Waterbury 10-15.

ROBERTSON, PUNCH: Ft. Scott, Kan., March 27-April 1.
ROBSON THEATRE: Cape Girardeau, Mo., March 27-April 1.
ROGER BROS: New York city March 27—indefinite.
ROMAIN STOCK (Henry B. Slade, mgr.): Plymouth, Mass., March 27-April 1.
ROONEY, KATIE: Pittsburg, Pa., March 27-April 1.
ROSSKAM PLAYERS (Chas. H. Rosskam, mgr. and prop.): Wichita, Kan., March 27-April 3.
ROSTELL, EDWIN: Newberry, S. C., March 27, 28, Anderson 29, 30.
RUSSELL, SOL SMITH: St. Paul, Minn., April 3-5, Minneapolis 6-8, La Crosse, Wis., 10, Dubuque, Ia., 11, Cedar Rapids 12, Davenport 13, Peoria, Ill., 14, Quincy 15.
RYAN, DANIEL CO. (Ethel Fuller): Brantford, Ont., March 27-April 1, Jamestown, N. Y., 3-8.
SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Plainfield, N. J., March 27-April 1, Poughkeepsie, N. Y., 3-8.
SEVERSON, CHARLOTTE: Taunton, Mass., March 27-April 1.
SHADOWS OF A GREAT CITY: Hartford, Conn., March 30-April 1, Waterford, Conn., 4-6, Paterson, N. J., 11-18.
SHANTY TOWN: Auburn, N. Y., April 1.
SHARPLEY LYCEUM: Monticello, Ill., March 27-April 1, Lincoln, 3-8.
SHAW, SAM T.: Livermore, Cal., March 27-April 1.
SHEA-MCAULIFFE: Paterson, N. J., March 27-April 1, Wilmington, Del., 3-8, New London, Conn., 10-15.
SHEA, THOMAS: E. Liverpool, O., April 3-8.
SHEARER, TOMMY (Harry R. Vickers, bus.-mgr.): New Castle, Pa., March 27-April 1, Butler 3-8, Wheeling, W. Va., 10-15.
SHENANDOAH (Jacob Litt, mgr.): New Britain, Conn., March 31, Northampton, Mass., April 1, Lynn 3, Manchester, N. H., 4, Portland, Me., 5, 6, Lawrence, Mass., 7, Haverhill 8, Lowell 10, 11, Fall River 12, New Bedford 13, Brockton 14, Woonsocket, R. I., 15, Leominster, Mass., 17.
SHERMAN, ROBERT: Mt. Pleasant, Ia., March 27-April 1.
SHORE ACRES (William B. Gross, mgr.): Montreal, Can., March 27-April 1, Cleveland, O., 3-8, Columbus 11, 12, Buffalo, N. Y., 13-15.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.

SHUBERT STOCK: Syracuse, N. Y.—indefinite.
SIDE TRACKED (Eastern; A. Q. Scammon, mgr.)-Wilmington, Del., March 28, So. Norwalk, Conn., April 1, Greenfield, Mass., 5.
SIDE TRACKED (Southern: Elmer Waters, mgr.): Akron, O., March 30, Kent 31, Warren April 1, Youngstown 3.
SI PLUNKARD: Ashland, Ky., March 30, Huntington, W. Va., 31.
SOTHERN, E. H.: New York city March 6—indefinite.
SOUTH BEFORE THE WAR: Pittsburg, Kan., April 1.
SOUTHERS-PRICE-MCDONALD: Cuthbert, Ga., March 27-April 1, Macon 3-8.
SPEARS COMEDY: Bangor, Me., March 27-April 1, Biddeford 10-15.
SPEDDEN-PAIGE: Manitowoc, Wis., March 27-April 1.
SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Lynn, Mass., March 27-April 1, Lowell 3-8, Holyoke 10-15.
SPORTING LIFE: Chicago, Ill., Feb. 13-April 1.
SULLY, DAN'L: Du Bois, Pa., March 29, Kane 30, Warren 31, Bradford April 1, Geneva, N. Y., 14, Cortland 15, Owego 20.
TAYLOR, IRENE: Salem, O., March 27-April 1.

TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): Worcester, Mass., March 27-April 1, Dover, N. H., 4, Cohoes, N. Y., 7, 8.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.
THE AIR SHIP (Joseph M. Gaites, mgr.): New York city March 27-April 1, Asbury Park, N. J., 7, 8.
THE BELLE OF NEW YORK: Philadelphia, Pa., March 20-April 1.
THE CHRISTIAN (Viola Allen): Boston, Mass., March 6—indefinite.
THE CUCKOO: New Haven, Conn., March 31, April 1, New York city 3—indefinite.
THE DAZZLER: Mobile, Ala., March 27-29, Meridian, Miss., 30, Montgomery, Ala., 31, Birmingham April 1, Macon, Ga., 6.
THE EVIL EYE (Sidney R. Ellis, mgr.): Joliet, Ill., March 30, So. Bend, Ind., April 1, Sandusky, O., 13, New Philadelphia 18.
THE GREAT NORTHWEST (Clarence Fleming): Boston, Mass., March 27-April 1.
THE GIRL I LEFT BEHIND ME: Boston, Mass., April 3-8.
THE HEART OF CHICAGO (Eastern; Ed W. Rowland, mgr.: Edwin Clifford, agent): Buffalo, N. Y., March 27-April 1, Ottawa, Can., 3-8, Montreal 10-15.
THE HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; J. B. Howan, mgr.): Marshalltown, Ia., March 28, Oskaloosa 29, Des Moines 30-April 1, Galesburg, Ill., 7.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Elmira, N. Y., April 3, Binghamton 4, Utica 5, Amsterdam 6, Johnstown 7, Pittsfield, Mass., 8, Hartford, Conn., 10, 11, Middletown 12, Holyoke, Mass., 13, New Haven, Conn., 14, 15.
THE IVY LEAF (Adele F. Power, prop.: George T. Meech, mgr.): Piqua, O., March 28, Springfield 29, Dayton 30-April 1, Cleveland 3-8, Cincinnati 10-15.
THE KING OF THE OPIUM RING (Blaney and Vance): Brooklyn, N. Y., March 27-April 1.
THE LATE MR. EARLY: Middlesborough, Ky., March 28, Bristol, Tenn., 29, Roanoke, Va., 30, Lynchburg 31, Richmond April 1, Norfolk 3, Newport News 4, Chancellorsville 5, Staunton 6, Hagerstown, Md., 7.
THE LITTLE MINISTER (No. 2; Charles Frohman): Bethlehem, Pa., April 15.
THE LITTLE DUNKARDESS: Wheeling, W. Va., April 3.
THE MISSOURI GIRL: Cincinnati, O., March 27-April 1.
THE MUSKETEERS: New York city March 13—indefinite.
THE MUSKETEERS (Paul Gilmore,): New York city April 3-8, So. Norwalk, Conn., 11.
THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): New York city March 27-indefinite.

THE PAY TRAIN (R. L. Forrest, mgr.): Los Angeles, Cal., March 27-29.

THE PRISONER OF SPAIN (Sanford Dodge; E. J. Carpenter, mgr.): Durango, Col., April 1, Alamosa 3, Salida 5, Canyon City 6, Florence 7, Victor 8, Cripple Creek 10, Pueblo 11, Trinidad 12.
THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): Duluth, Minn., April 4, Dowagiac, Mich., 10, Ann Arbor 14.
THE PURPLE LADY (Hector Rosenfeld, mgr.): Albany, N. Y., March 30, 31, New York city April 3—indefinite.
THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Boston, Mass., March 27-April 1.
THE REAL WIDOW BROWN (Western; A. Q. Scammon, mgr.): Medina, N. Y., March 28, Batavia 29, Warsaw 30, Wellsville 31, Olean April 1, Corry, Pa., 3, Warren 4, Franklin 5, Tarentum 6, Latrobe 7, Greensburg 8, Connellsville 10.
THE SIDEWALKS OF NEW YORK: New York city March 27-April 1, Jersey City, N. J., 3-8.
THE SIGN OF THE CROSS: Denver, Col., March 27-April 1.
THE SPAN OF LIFE: E. St. Louis, Ill., April 2, Alton 3, Springfield 4, Ft. Wayne, Ind., 7, Detroit, Mich., 9-15.
THE STOWAWAY: Fall River, Mass., April 6-8.
THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Boonton, N. J., March 28, Red Bank 29, Lakewood 30, Asbury Park 31, Elizabeth April 1.
THE TURTLE (Eastern): Jersey City, N. J., March 27-April 1, Pittsburg, Pa., 3-8, Cincinnati, O., 10-15.
THE TURTLE: New York city March 27-April 1, Buffalo, N. Y., 3-8.
THE TWO JOHNS: Greensburg, Ind., March 28, Shelbyville 29, Connersville 30, Richmond April 1, Columbus, O., 6-8.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest), Brooklyn, N. Y., April 3-8.
THE WAIFS OF NEW YORK (Katie Emmett): Elyria, O., March 28, Toledo 30-April 1, Chicago, Ill., 3-8.
THE WAR OF WEALTH: Cincinnati, O., March 27-April 1.
THE WHITE HEATHER: Washington, D. C., March 27-April 1, Philadelphia, Pa., 3-8.
THE WHITE SLAVE (Campbell-Caldwell Co., mgrs.): Toledo, O., April 2-5.
THROPP, CLARA (Charles Astor Parker, mgr.): Seattle, Wash., March 26-29, Tacoma 30-April 1, Portland, Ore., 3-5.
THROUGH THE BREAKERS: Milwaukee, Wis., March 27-April 1.
TOOLE, J. E. (Frank L. Weaver, mgr.): Scranton, Pa., March 27-April 1, New York city 3-8, Philadelphia, Pa., 10-15.
TWO MARRIED MEN: Fayetteville, Ark., April 1, Parsons, Kan., 4.
UNCLE JOSH SPRUCEBY: Louisville, Ky., March 26-April 1, Cincinnati, O., 3-8.
UNCLE TOM'S CABIN (Al. W. Martin): Newark, N. J., March 27-April 1, Boston, Mass., 3-8, New York city 10-15.
UNCLE TOM'S CABIN (Dick) Carrington, N. Dak., March 28, New Rockford 29, Minnewakon 30, Devil's Lake 31, Larimore April 1.
UNCLE TOM'S CABIN (Forrest): Tecumseh, Neb., March 18, Plattsmouth 31.
UNCLE TOM'S CABIN (Forrest): Paris, Ill., March 29.
UNCLE TOM'S CABIN (Burke): Austin, Minn., March 28, Albert Lea 29, Waseka 30, St. Peter 31, Hastings April 1.
UNCLE TOM'S CABIN (Stetson; No. 1): Rockland, Me., March 28, Gardner 29, Augusta 30, Waterville 31, Bangor April 1, Oldtown 5.
UNCLE TOM'S CABIN (Stetson; No. 2): Niagara Falls, N. Y., March 28, Brantford, Can., 29, Galt 30, Guelph 31, Barrie April 1.
UNCLE TOM'S CABIN (Stowe): Parsons, Kan., March 29, Salina April 4, Junction City 6.
UNDER THE DOME (Western; Frederic Kimball, mgr.): Galesburg, Ill., March 28, Streator 31, Marshalltown, Ia., April 4.
UNDER THE RED ROBE (Julius Cahn, mgr.): Hartford, Conn., March 31, April 1, Stamford 3, So. Norwalk 4, Woonsocket, R. I., 10, New Bedford, Mass., 12.
VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.
VAN DYKE-EATON: Alliance, O., March 27-April 1.
WAITE COMEDY (William A. Haas, mgr.): Marlboro, Mass., March 27-April 1, Manchester, N. H., 3-8, Clinton, Mass., 10-15.
WAITE STOCK (C. H. Beede, mgr

S. R. O. NIGHTLY. **ORCHESTRA ON THE STAGE.** **HUNDREDS** Turned Away Every Performance.

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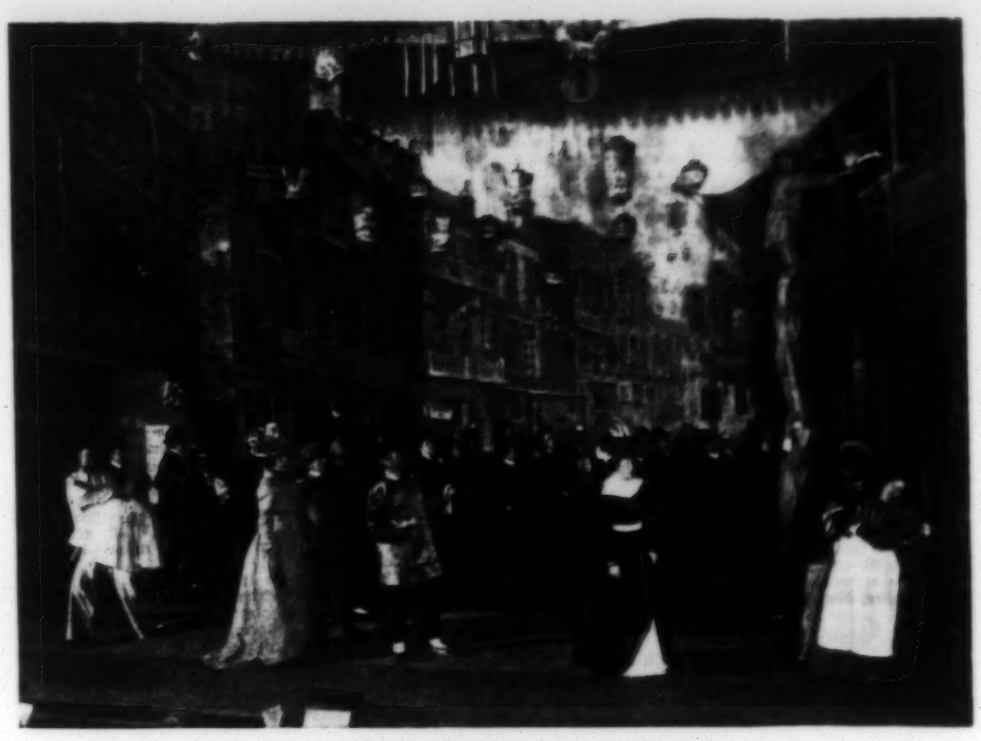
ALL STAR CAST OF FORTY PEOPLE.

Never in my experience as a manager have I seen so many people turned away nightly.—
H. M. BENNETT, Gen. Man. Bijou Circuit.

THE RESCUE.



HUMAN TOWER OF CHINKS.

THE BOSTON HERALD:—
A wonderful success, scenic effects are marvelous, fun fast and furious! artistic and truthful presentation of Frisco's Chinatown.

BOSTON TRAVELER:—
A cleverly woven tale of love, intrigue and duplicity with a wealth of Oriental grandeur.

BOSTON GLOBE:—
A cleverly woven plot, brisk and lively movement and dialogue, excellent scenic representations and some thrilling climaxes.

BOSTON RECORD:—
A real step has been taken in the presentation of life in Chinatown.

THE NEW YORK SUN:—
A three story Chinese Thrill, regarded with favor by the audience. Tumultuous applause, Chinese characters that are truly funny. The villain, a highly educated Chinaman, the star of the show. Hundreds turned away.

THE NEW YORK WORLD:—
Vivid Chinatown scenes, great success, wild enthusiasm.

NEW YORK PRESS:—
It is the atmosphere, the ensemble, that has caught the fancy of the masses. The staging excellent, company above the average. Tableaux full of life and action. Author spreads local color with the bold strokes of Harrigan.

BOSTONIANS: San Francisco Cal., March 20-April 22.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

CASTLE SQUARE OPERA: Chicago, Ill., April 3—indefinite.

DANIELS, FRANK: Sioux City, Ia., March 28, Des Moines 29, 30, Clinton 31, Davenport April 1, Milwaukee, Wis., 2-5, Rockford 6, So. Bend, Ind., 7, Muncie 8, Indianapolis 10-12, Columbus, O., 13, Dayton 14, Toledo 15.

DARKEST AMERICA (John W. Vogel): St. Louis, Mo., March 27-April 1.

DE ANGELIS, JEFFERSON: Chicago, Ill., March 20-April 1.

DESHON-DUVRIES: Peoria, Ill., March 27-April 1, Bloomington 3-8.

EL CAPITAN (Harley and Rheimstrom, mgrs.): Wilmington, N. C., March 28, Raleigh 29, Norfolk, Va., 30, Richmond 31.

ELLIS GRAND OPERA: Los Angeles, Cal., March 27-29.

1492: Anderson, Ind., March 28, Muncie 29, Cincinnati, O., April 2-8, Marietta 14.

FOX, DELLA: Manchester, N. H., March 29, Concord 30, Exeter April 1, Biddeford, Me., 4, Bangor 6.

FRENCH GRAND OPERA: Chicago, Ill., March 27-April 1, Montreal, Can., 3-8.

GAYETY MANHATTAN: Cedar Rapids, Ia., March 28, Galesburg, Ill., 29, Canton 30.

GRAU, JULES: Butte, Mont., March 29-31, Winnipeg, Man., April 3-15.

GRAU OPERA (Frank Sanger, mgr.): Boston, Mass., March 27-April 8, Baltimore, Md., 10-12, Washington, D. C., 13-15.

HOPPER, DE WOLF: Indianapolis, Ind., March 28, 29, Toledo, O., 30, Columbus 31, Dayton April 1, Cincinnati 3-8, Detroit, Mich., 10-15.

INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5—indefinite.

JACK AND THE BEANSTALK: Elmira, N. Y., March 28, Ithaca 29, Binghamton 30, Wilkes-Barre, Pa., 31, Brooklyn, N. Y., April 3-8.

JAXON OPERA: Brooklyn, N. Y., March 27-April 1.

LA BELLE HELENE: Philadelphia, Pa., March 27-April 1.

LEWIS, MINNIE: Orillia, Can., March 28, Lindsay 29, Peterboro 30, Belleville 31, Brockville April 1.

MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.

NEW ENGLAND OPERA (Aborn's): Brooklyn, N. Y., March 27—indefinite.

ROBINSON COMIC OPERA (French and Holmes, mgrs.): Manchester, N. H., March 27-April 1, Claremont 3-8, Burlington, Vt., 10-15.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

SUPERBA: Toronto, Can., March 27-April 1, Ottawa 3-5, Plattsburgh, N. Y., 6, Burlington, Vt., 7, 8, Portland, Me., 10-15.

THE BRIDE ELECT: Washington, D. C., March 27-April 1, Allentown, Pa., 6, Trenton, N. J., 7.

THE FRENCH MAID: Pittsburg, Pa., March 27-April 1.

THE GEISHA: Jersey City, N. J., March 27-April 1.

THE GIRL FROM PARIS: Philadelphia, Pa., March 27-April 1.

THE THREE DRAGOONS: Baltimore, Md., April 3-8, Brooklyn, N. Y., 10-15.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Ft. Wayne, Ind., March 27-April 1.

WILBUR OPERA: Norwich, Conn., March 27-April 1.

WILBUR-KIRWIN: Dallas, Tex., March 26-April 1, New Orleans, La., 2-29.

WILSON, FRANCIS (Ariel Barney, mgr.): Chicago, Ill., March 20—indefinite.

VARIETY.

AMERICA: BURLESQUERS (Bryant and Watson, mgrs.): St. Louis, Mo., March 27-April 1.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Philadelphia, Pa., March 27-April 1.

BIG SENSATION: Philadelphia, Pa., March 27-April 1.

BLACK CROOK (Jermon): Boston, Mass., March 20-April 8.

BONANZA GIRLS BURLESQUE: Boston, Mass., March 27-April 1.

BON TON BURLESQUERS: Hanover, Pa., March 27-29.

BOWERY BURLESQUERS (Hurtig and Seamon, props.; B. A. Myers, mgr.): New York city March 27-April 1, Philadelphia, Pa., 3-8, New York city 10-15.

BROADWAY GIRLS: Altoona, Pa., March 30-April 1.

CITY CLUB: Altoona, Pa., March 27-29, Elmira, N. Y., 30-April 1, Troy 3-5, Albany 6-8, Brooklyn 10-15.

CITY SPORTS: Waterbury, Conn., March 27-29.

DAINTY DUCHESS: Dayton, O., March 27-29.

GAY MORNING GLORIES: Buffalo, N. Y., March 27-April 1.

GRAHAM GENUINE SOUTHERN SPECIALTY: New York city March 27-April 8.

HOWARD, MAY: Philadelphia, Pa., March 27-April 1.

HYDE COMEDIANS: Cleveland, O., March 27-April 1.

LITTLE LAMBS: Brooklyn, N. Y., March 27-April 1.

MAJESTIC BURLESQUERS: Wilmington, Del., March 27-April 1.

MERRY MAIDENS (Jacobs and Lowry, mgrs.): Pittsburg, Pa., March 27-April 1.

METROPOLITAN BURLESQUERS: New York city March 27-April 1.

MONTE CARLO GIRLS: Albany, N. Y., March 27-April 1.

MOULIN ROUGE: Brooklyn, N. Y., March 30-April 1, New Haven, Conn., 3-5, Waterbury 6-8, Boston, Mass., 10-15.

NEW YORK STARS (Gus Hill): Baltimore, Md., March 27-April 1.

NIGHT OWLS: Montreal, Can., March 27-April 1.

OCTOROONS (Isham): Pittsburg, Pa., March 27-April 1.

PINK AND BENNINGTON: Baldwin, Wis., March 27-April 1. Menominee 4-9.

POUSSE CAFE: Chicago, Ill., March 27-April 1.

REEVES, AL.: Boston, Mass., March 27-April 1, Portland, Me., 3-5, Fall River, Mass., 6-8, Philadelphia, Pa., 10-15.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Washington, D. C., March 27-April 1, Baltimore, Md., 3-8, Philadelphia, Pa., 10-15.

RICE AND BARTON BIG GAIETY: Cincinnati, O., March 27-April 1, Newark, N. J., 3-8.

REILLY AND WOODS: Newark, N. J., April 3-8.

ROEBER AND CRANE: Chicago, Ill., March 27-April 1.

ROYAL BURLESQUERS: Baltimore, Md., March 27-April 1.

SEMON'S EXTRAVAGANZA (Harry W. Semon, mgr.): New York city March 27-April 8.

SMITH AND GORTON (G. Paul and Willard; Col. G. E. Dunbar, mgr.): Clear Lake, Ia., March 27, 28, Spirit Lake 29, 30, Sheldon 31, April 1, Adrian, Minn., 3, 4, Madison, S. D., 6, 7, Sioux City, Ia., 10, 11, Fremont, Neb., 12, 13, Blair 14, 15.

SULLIVAN, JOHN L.: Los Angeles, Cal., March 27-April 1, San Diego 3, Santa Anna 4, San Bernardino 5, Marysville 7, Portland, Ore., 10-15.

TAMMANY TIGERS (Gus Hill): Toronto, Can., March 27-April 1.

THE GAY MANHATTAN (Brooks and De Vaulus, mgrs.): Troy, N. Y., March 27-April 1, Boston, Mass., 3-8.

THE GREAT WARSCOPE (Fred Stafford, prop.): Denison, Tex., March 28, 29, Sherman 30, 31, Brenham April 1, Honey Grove 3, Paris 4, 5.

VANITY FAIR: New York city March 27-April 1.

WHITE ELEPHANT: Scranton, Pa., March 27-29, Easton 30-April 1.

WILLIAMS AND WALKER (Sam L. Tuck, mgr.): Chicago, Ill., March 27-April 8, St. Louis, Mo., 10-15.

ZERO: Wilmington, Del., March 30-April 1.

MINSTRELS.

BARLOW BROTHERS (Harry Ward, manager): Galesburg, Ill., March 30, 31.

BEACH AND BOWERS: Appleton, Wis., March 28, Portage April 4, Stevens Point 5.

FIELD'S, AL. G.: Amsterdam, N. Y., March 19, Oneonta 30, Norwich 31, Binghamton April 1, Wilkes Barre, Pa., 3, Scranton 4, Pottsville 5, Shamokin 6.

FIELDS AND HANSON: Boonton, N. J., March 28, Englewood 29, Nyack, N. Y., 30, Suffern 31.

GORTON'S: Green Bay, Wis., March 28, Oconto 29, Marinette 30, Escanaba, Mich., April 1, Ishpeming 3, Houghton 4, Red Jacket 5, Marquette 7, Sault Ste. Marie 8.

MAHARA MINSTRELS: Sedalia, Mo., March 28, Boonville 29, Jefferson City 30, Fulton 31.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Moberly, Mo., March 28, Columbia 29, Fulton 30, Mexico 31, Louisiana April 1, Galesburg, Ill., 5.

SCOTT'S (Oliver): Wabash, Ind., March 28, Warsaw 29, Plymouth 30, So. Bend 31, Elkhart April 1, Grand Rapids, Mich., 2-5, Hastings 6, Kalamazoo 7, Grand Haven 8.

WASHBURN'S (J. M. Wall, mgr.): Malone, N. Y., March 29, Plattsburgh 30, 31, Albans, Vt., 31, Burlington April 1, Rutland 3, Bellows Falls 4, Keene, N. H., 5, Concord 8.

WEST, WM. H. (J. S. Vernon, gen'l mgr.): Detroit, Mich., March 27-29, Toronto, Can., 30-April 1, Hornellsville, N. Y., 3, Jamestown 4, Bradford, Pa., 5, Buffalo, N. Y., 6-8, Rochester 10, Elmira 11, Ithaca 12, Auburn 13, Syracuse 14, 15.

MISCELLANEOUS.

AMENT, W. D.: Huntsville, Ala., March 27-April 1.

BOONES, THE: Sioux City, Ia., March 30, 31.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 15—indefinite.

BUFFALO BILL: New York city March 20-April 15.

CAMERON CO.: Ft. Scott, Kan., March 28, Pittsburg 29, Joplin, Mo., 30, Neosho 31.

CANADIAN JUBILEE SINGERS: Fairfield, Ia., March 28, Ottumwa 29, Oskaloosa 30, Knoxville 31, Des Moines April 1-3.

CARPENTER, PROF. (Hypnotist): Albany, N. Y., March 20-April 1.

DE MOTTE, JOHN B. (Illustrated Lectures): Oshkosh, Wis., March 28, Baraboo 29, St. Paul, Minn., 30, Merriam Park 31, Independence, Ia., April 3, Dows 4, Estherville 5, Laurens 6, Rockwell City 7, Livermore 8, Des Moines 10, Winterset 11, Indianola 12, Ottumwa 14, Mt. Vernon 14, Denison 15.

FARLAND, A. A. (Banjo Virtuoso): Marshall, Ill., March 29, Cincinnati, O., 30, Pittsburg, Pa., 31.

FLINTS, THE (Hypnotists): Hastings, Neb., March 27-April 1, Lincoln 3-8, Marshalltown, Ia., 10-15.

GODFREY BRITISH BAND: (John Graham, N. E. mgr.): Worcester, Mass., March 28, Fall River 29, Providence, R. I., 30, Brockton, Mass., 31, New Bedford April 1, Boston 3, 4, Norwich, Conn., 7, New London 8, Boston, Mass., 9, Waterbury, Conn., 11, No. Adams, Mass., 12.

HERRMANNS, THE: Toronto, Can., March 27-29, St. Louis, Mo., April 3-8, 10, St. Louis 9, Alton 10, Louisville, Ky., 14, 14.

HOLMES BURTON: Washington, D. C., March 27-April 1.

HOWARD ATHENAEUM SPECIALTY (No. 1: Wm. Eversole, mgr.): Herkimer, N. Y., March 28, Utica 29, Ogdda 30, Rion 31, Rome April 1, Cortland 3, Norwich 4, Binghamton 5.

KELLAR: Newark, N. J., April 3-8, So. Norwalk, Conn., 10.

KNOWLES, THE (Hypnotists): E. E. Knowles, mgr.): Tecumseh, Neb., March 29-April 1.

LEES, THE: Owensboro, Ky., April 10-15.

MAHO (Magician): Storm Lake, Ia., March 28, Mitchell, S. Dak., 29, Watertown 31, Millbank April 1.

MARTINY (Hypnotist): E. F. Rosenberg, mgr.): Florence, Ala., March 27-29, Sheffield 30-April 1, Decatur 3-5, Columbus, Miss., 10-15.

MCEWEN (Hypnotist): Cheyenne, Id., March 27-April 1, Boise City 3, 4.

NASHVILLE STUDENTS: Grinnell, Ia., April 5.

PERKINS, ELI: Bancroft, Mich., March 28, Kingman, Ind., April 7, Voodesburg 8, Bolivar, Mo., 10, Walsh City 11, Pittsfield, Ill., 14, Auburn 15.

SCALCHI CONCERT: Knoxville, Tenn., March 29, Spartanburg, S. C., 31.

SEVENGALA (Hypnotist): Bethlehem, Pa., March 27-April 1, Allentown 3-8, Wilkes Barre 10-15.

SOUSA'S BAND: Grand Forks, N. D., March 28, Winnipeg, Man., 29, 30, Fargo, N. D., 31, Minneapolis, Minn., April 1, St. Paul 2, Chicago, Ill., 3-5, Kalamazoo, Mich., 6, Grand Rapids 7, Ann Arbor 8, Detroit 9, Toledo, O., 10, Akron 11, Cleveland 12, Erie, Pa., 13, Buffalo, N. Y., 14, Toronto, Ont., 15.

VERNON (Hypnotist): Junction City, Kan., March 27-April 1.

THE ELKS.

The Syracuse and Utica, N. Y., lodges played a game of indoor baseball at Utica, March 1. Syracuse won, the score being 5 to 4.

Kalamazoo, Mich., lodge held a successful banquet at the Auditorium Feb. 28. Guests of honor were present from several surrounding towns. Forty five new members were initiated.

At the annual election of officers of Little Falls, N. Y., Lodge No. 42, held March 22, the following were the successful candidates: E. R., Dr. P. L. Haight; E. L. K., Harry I. Snyder; E. L. K., George J. O'Connor; E. L. K., Theodore Fallis; Secretary, E. B. Waite, Jr.; Treasurer, F. G. Teall; Tyler, E. A. Conyne; Trustee, L. O. Bucklin; Representative to Grand Lodge, Dr. E. H. Douglas; Alternate, Halsey W. Warren. A social session was held after the election.

After its minstrel performance, Feb. 28, Lansing, Mich., Lodge No. 96 initiated a class of thirty, the initiations being followed by a sumptuous banquet. The lodge now has a membership of 400 and is in a most prosperous condition.

A lodge was organized at Wabash, Ind., March 23, the Fort Wayne Lodge officiating, assisted by the Peru and Marion lodges.

A lodge will be instituted at North Adams, Mass., shortly.

Alliance, O., Lodge, No. 467, was instituted Feb. 28 with forty-six charter members. Visiting Elks to the number of 265 were royally banqueted after the ceremonies.

ADDITIONAL ROSTER.

METROPOLITAN OPERA CO.—John Cort, manager; Maurice Hageman, stage director; A. Barenther, musical director. Will S. Rising, Eddie Smith, C. M. Walters, Harry Du Ross, William Ballantyne, Oscar Towler, Matt Kusell, W. R. Peters, Blanche Aldrach, Alice James, Jeanette Lincoln, Lillian Kemble, Anna Pearl.

KEYSTONE DRAMATIC CO.—McGill and Howard, managers; William E. Lewis, advance agent; Frank Fisher, musical director; Billy Walsh, stage-manager; Harry Marlin, master of transportation; Harry O. Wesley, electrician; C. C. Doxsee, scenic artist. Lawrence McGill, George B. Howard, Ed Lawrence, Billy Walsh, Harry R. Marlin, Harry O. Wesley, Gertrude Shipman, Flora Dorset, Alma E. Lewis, Lillian Dorset, Baby Mabel.

OLD FARMER HOPKINS.—Frank S. Davidson, manager; Addie Briggs, musical director; Emmett Littleton, advance agent. F. S. Davidson, Josephine Elsy, Inez West, Mayme Robisch, J. C. Robisch, I. E. Wells, C. W. Cook, F. R. Briggs.

M'CARTHY'S MISHAPS.—Maury Phillips, manager; Frank Small, advance agent; Walter La Reau, musical director. Barney Ferguson, Charles H. Gorman, Cal Kavanaugh, John J. Jack, Dick Ferguson, William Harris, Steve Ferguson, Grace Plaisted, Fern Melrose, Aida Rivers, Lillian Forrest, Della Ferguson, Helen Charmon, Rose Charmon.

BOSTON STAR REPERTOIRE CO.—George W. Middleton, manager; P. M. Oldesir, advance agent. G. H. Hoskyns, H. T. Swayne, J. L. Tempest, Den Howe, Frank L. Gregory, Addie Snow, Julia Earle, Jennie Tempest, Jennie Middleton, Muriel Hoskyns.

A NIGHT'S TROUBLE.—J. F. Mincher, manager; John H. Garrison, business-manager; H. H. Travis, press agent; J. J. Myers, treasurer; Fred Perkins, musical director. Frank B. Blair, John Newman, Dolly Mestayer, Sallie Stembler, Kitty Lawrence, Sadie Dean, Helen Ralusley, Violet Gilbert, Gladys Castleton, Norma Mendia, Harriet Barnes, Julia Cooke, Vera Wilson.

THE PAY TRAIN.—Robert L. Forrest, manager; C. P. Crawford, general agent; William Rogers, assistant agent; Herbert E. Denton, stage-manager; Carl Brehan, musical director; J. E. Hayes, master of transportation; John Reed, carpenter; S. Garrison, electrician. Ollie Halford, Baby Wava, Mazie Molyneaux, Vivian Rossiter, William A. Tulley, Chester De Mond, Harry Stoddard.

MITCHELL'S ALL STAR PLAYERS.—Mary Horne, Gracie Beebe, Margaret Thayer, Igna Boarman, Mayme Peck, Veva M. Courday, Lillian Major, Hazle Major, Flossie Major, Edgar Mackay, E. M. Crane, Robert F. Parkinson, Charles F. Porter, J. Wallace Clinton, Milt V. Peck, Earl De Foy, O. W. Wilson, Charles Hall, and B. Frank Mitchell, manager.

TELEGRAPHIC NEWS

CHICAGO.

Benefit for Digby Bell—Holy Week Bills—An Old Landmark Gone.

(Special to The Mirror.)

CHICAGO, March 27.

At Powers' New Theatre Maude Adams in The Little Minister plays the fifth week of her six weeks' engagement, after which Annie Russell and her associates will appear in Catherine.

Francis Wilson opened the second week of his three weeks' stay at the Grand Opera House in The Little Corporal. He will be followed by A Runaway Girl and Manager Harry Hamlin's original production of Augustus Thomas' new play, Arizona.

The March dinner of the Forty Club, held last Tuesday at the Grand Pacific Hotel, was attended by the usual success, and among the guests were W. H. Thompson, Van Rensellaer Wheeler, Denis O'Sullivan, Frank Burbeck, Francis Wilson, Joseph Wheelock, Senator William E. Mason, and George Fawcett.

Amy Leslie, of the *Evening News*, who writes of things theatrical, is carrying a sort of a political "side line" just now, because her handsome brother-in-law, Zina R. Carter, is the regular Republican candidate for the mayoralty, to be voted for here on April 4. And Amy is a good campaigner, too.

There was a sensation at the Vickers' last Monday night when Sol Litt had to telegraph his brother, Manager Jacob Litt, that the receipts for Sporting Life had fallen off fifty cents from the night before. The big English melodrama holds its own, however, and it could remain here indefinitely, but Manager Litt has announced the early production of The Club Baby, with special cast, and has cinched it by offering a $25 cash prize for the best one-sheet design for an appropriate lithograph.

Digby Bell wants to rub it all out and start over again, and the other day he filed his petition in bankruptcy. For years "Kid" Bell made them laugh, and because he tried to make them cry he met with his financial downfall. He is a thoroughbred, however, and when the Lambs in town proposed a well deserved testimonial at the Grand Opera House next Thursday afternoon he shook his head. But the boys would not be said nay by such a good fellow, and Manager Hamlin has given the house for the "corking" programme that is being arranged for "Kid." Colonel Monstay, the swordsman, was to have "benefited" soon, but he deferred to Digby, and we are likely to see a hit at the "Dick" Golden testimonial, for all the "good people" here will appear, and all of the "good people" at a distance are sending checks to the committee.

One of the prime movers in the Bell affair is Jeff De Angelis, who is filling the Columbia with his new opera, The Jolly Musketeer, which began its second and last week to-night with its two hundredth performance. He will be followed by On and Off, although Julia Arthur claims the time and there may be legal complications.

Edison Bell Jack, the electric manager of Roland Reed, tells me that his star will spend the last three days of Holy Week here. Manager Jack is here to prepare for his stay, and has already booked two box parties, a luncheon and a table d'hote.

Genial Leigh Lynch filled in Sunday at the Grand with two concerts by his Banda Rossa, the soloist being Marchell Pease.

Our glad Easter season will be opened by large amounts of music. As the French Opera company, which made many friends at the Auditorium last week, is not due in Montreal until next week, it will give two extra performances this week. The Queen of Sheba to-morrow afternoon and acts from Faust, Aida, William Tell, and The Jewess Wednesday night. The Castle Square Opera company will open Easter Monday night in Faust at the Studebaker, with a big cast and chorus, and the usual Thomas Orchestra concerts will be given at the Auditorium this week, as usual, to say nothing of Sousa and his band, who will be at the Auditorium next week.

The stock at the Dearborn follows His Wife's Father with The Lottery of Love this week, and up at Hopkins' the stock is giving A Hole in the Ground, which succeeds Blue Jeans.

John Drew is being heavily advertised here in a new play called A Five Cent Cigar. It sounds like a farce-comedy, but as there is a local campaign on, and I have been near some of the cigars, I believe it is a tragedy.

Willard Newell is appearing in Cyrano de Bergerac over at the Bijou this week, with Katie Emmett to follow in The Waifs of New York, while at the Adelphi Human Hearts is the card, with Pousse Cafe next week.

Through the Breakers was followed at the Academy of Music yesterday by Williams and Walker in A Lucky Coon. In their case, judging from the business, it should be in the plural.

My Friend from India, at the Great Northern Theatre, was succeeded there yesterday by Pousse Cafe, with Ching Ling Foo, the Chinese magician, as an added card.

Roeber and Crane Brothers' company are at the Alhambra this week and Sam Lucas and his dusky associates are presenting The Coontown 400 over at the Court.

Up at the corner of Wabash Avenue and Peck Court there is a huge pile of brick that might tell many good stories. A few weeks ago they composed one of Chicago's old landmarks—Mrs. Stuart's theatrical boarding house, torn down in the march of progress. Mr. Drew, Miss Adams, Mr. Barrymore, Mr. Boniface, and many professionals have stopped there, and the midnight luncheon has been the cue for hundreds of good "shop" stories.

W. A. Brady will soon give us The Sorrows of Satan up at the Adelphi.

Amy Leslie has compiled a volume of interesting theatrical reminiscences and stories which is sure to have a wide circulation.

An advertising manager of one of the big houses here said to me the other day: "I have been looking at all sorts of publications for many years, and I can honestly say that the DRAMATIC MIRROR is the best class paper ever published."

Because She Loved Him So will be here at Powers' New Theatre for the Summer.

There used to be a colored man here who was always in trouble, and I "had him" in the police court about twice a week, and he was locked up in a cell about half his time. Nearly a year ago he left here for Cuba with the local colored regiment. Ten days ago the dusky troops returned and I had been waiting for my old friend to turn up in the police court. But he did not. Last Saturday I asked a member of the command where he was, and he replied: "Oh, he didn't come back with us; we left him locked up in Morro Castle." That man would break into jail on a desert island. "BIFF" HALL.

BOSTON.

Plays and Players—A Mirror Advertising Record—Small Talk.

(Special to The Mirror.)

BOSTON, March 27.

Boston's second opera season of the year opened to-night when the Grau company began their first engagement at the Boston. Heretofore their visits to Boston have been made at Mechanics' Building, and all society had a novel experience in hearing some of the world's famous singers in congenial surroundings.

Olga Nethersole is the most interesting dramatic visitor in Boston this week and the first half of her engagement at the Hollis will be devoted to The Second Mrs. Tanqueray, with the exception of a special matinee of Carmen. The Termagant and Camille will follow.

A Runaway Girl has proved a jolly success at the Tremont, and James Powers and Virginia Earl divide the honors, while Marie Cahill and Catherine Lewis are especial favorites. This is the second week and the last but one of the engagement.

Every time that the end of the run of The Prodigal Daughter at the Castle Square has been announced the management has had to extend it. Now they say that the play will be taken off after this week, giving a run of seventy-two performances, which breaks all Castle Square records.

The Leonzo Brothers are at the Bowdoin Square this week in The Dog Spy. The stock furnishes the support.

The Real Widow Brown is at the Grand Opera House, with Flo Irwin and Richard Harlow's specialties boomed more than the play. An extra matinee will be given March 29 as a benefit to J. W. Luce and Howard Booker.

The Columbia is closed to-night. No performance given on account of the sickness of the leading lady.

Brown's in Town, but he won't stay after this week. Two weeks proved quite enough for the engagement at the Park, where Belle Davis' coon songs have proved the most applauded features.

Viola Allen and The Christian are still doing capacity business at the Museum, but on Good Friday the house will be dark, making up for it with the extra matinee April 13.

Irene Perry is in town, although not playing this week.

Mrs. C. Leslie Allen, who has been in town for three weeks visiting her daughter, Viola Allen, has returned to New York.

Boston promises to be one of the points of interest in the coming merry war between the rival Juliets. It has long been announced that Maude Adams would be at the Hollis for four performances at the end of the season, but now it is advertised that Julia Arthur will bring her production to the Boston May 15, or about a week before Miss Adams is due here.

R. A. Barnet has been rewriting Prince Pro Tem in preparation for a tour next season. The production will be the last attraction of the regular season at the Tremont.

William H. Leyden has been specially engaged at the Castle Square for The Girl I Left Behind Me. William Humphrey and Marian Chapman will return in this play.

James O. Barrows dabbled in sugar stock last week and bought a Summer cottage at Winthrop with the profits.

Pierce J. Grace and Company have applied for a license to sell liquors in the Columbia, and so it would look as if that house might be made a music hall for next season. One man had it that there would be a stock company. Another was to form an alliance with the Casino and send over productions immediately after their New York runs.

Jessica Duncan made a hit at the Columbia concert last night. A sweet singer and a versatile musician, she should succeed in vaudeville.

George W. Magee has already booked the greater part of next season at the Grand Opera House.

"Way Down East, which opened this season at the Tremont, is booked for an Autumn engagement there.

Colonel Frank P. Stone returned from Florida last week. He had been away eight weeks.

Mark E. Swan is writing a rural comedy with the scene laid in the farming district of Ohio.

The mail orders for The Christian amounted to $1,200 last week.

The Turtle is to have a run at the Park and A Dangerous Maid will play a return there.

The property of the late Playgoers' Club was sold at auction last week. A curious crowd attended, but only low prices were realized. Several gifts to the club were returned to the donors, in accordance with the conditions under which they were received. It seems likely that a new organization will be formed on a simpler basis.

King Ahab, a new comic opera, was produced by amateurs at Union Hall last week. It was written by Charles W. Hird with music by Lyle C. True.

Maude Odell has written a song, "Mother in the Dear Old Home," and Max Heindl, musical director at the Castle Square, has furnished the music.

Horace Lewis writes me of the quickest time on record in connection with an "At Liberty" card in THE MIRROR. It appeared in New York on Tuesday and on Thursday reached St. Louis, whence R. L. Giffen engaged him by wire on Friday to join the Giffen stock at the Grand Opera House there. The Last Chapter closed on Saturday and Mr. Lewis started at once from New York to rehearse in St. Louis to open there next Monday as Blaise in An Enemy to the King, the part which he played so successfully at the Castle Square in this city.

JAY BENTON.

PHILADELPHIA.

Good Attractions for Holy Week—The Stock Companies—Professional Chat.

(Special to The Mirror.)

PHILADELPHIA, March 27.

With the hope of counteracting the usual bad business of Holy Week local managers have secured novelties and noted stars in Richard Mansfield, William H. Crane, James A. Herne, A Dangerous Maid with Cissy Loftus, The Girl from Paris, Little Lord Fauntleroy, Dr. Jekyll and Mr. Hyde, etc.

The Walnut Street Theatre is brought into prominence this week by the appearance of Richard Mansfield in his famous production of Cyrano de Bergerac. The usual contingent of speculators follows the star and may detract from the business that he is entitled to. The engagement is for three weeks. Brady and Ziegfeld's Manhattan Theatre company in The Turtle will open here on April 17.

The Girl from Paris is in its third and last week at the Grand Opera House, and has attracted the largest business of the season. Will H. Sloan's impersonation of the German proprietor of the Mineral Springs, a faithful imitation of Louis Mann's delineation, with original ideas added, deserves special notice. Josephine Hall with "Sister Jane's Top Note," and Mamie Gilroy have also made pronounced hits.

Johnny on the Spot, with Monroe and Mack and a big company introducing specialty features, under the management of Matt Smith, opened to-night at the Auditorium, giving satisfaction to a large audience. Henry Lee's new vaudeville company will open on April 3.

In Gay New York with Eddie Foy was originally announced for Easter week at the Grand Opera House, but there is a hitch in the New York end which prevents its presentation in this city at popular prices for some cause at present unknown. Sinbad may be the feature for that week.

William H. Crane in The Head of the Family opened to-night for one week at the Broad Street Theatre. The star has a congenial character and is well supported by Gladys Wallis and his usual array of talent. At the White Horse Tavern April 3.

James A. Herne in Griffith Davenport received a royal reception this evening at the Chestnut Street Theatre, where for the next two weeks his many admirers may witness his artistic and natural portrayal of the circuit rider. The cast includes over forty well-known players of marked talent. Professor Kellar follows 10.

The entire press of this city last week spoke in plain terms about the license given to the gallery gods at the Chestnut Street Opera House at the opening of La Belle Helene. It was an insult to those who paid for their seats, as also to the artists on the stage. To fill in Holy Week A Dangerous Maid, with Cissy Loftus, has been brought to this house, but the week opens poorly. The Mask and Wig Club (amateurs) with Captain Kidd, U.S.N., hold Easter week. The Three Dragoons April 10. A Runaway Girl 17.

Little Lord Fauntleroy, with the Smedley children, is at the Park Theatre this week. Creston Clarke and Adelaide Prince will inaugurate a long season here on April 3, opening with their new play, A Son of France.

Joseph H. Kilgour, leading man of the Girard Avenue Theatre Stock company, resigned his position and closed with the performance March 25.

Lawrence Marston, who has been starring in Dr. Jekyll and Mr. Hyde, assumes the dual character this week at the Girard Avenue Theatre and is ably assisted by the stock company. For Easter week Managers Durban and Sheeler, who control the rights for the Sporting Duchess, have wisely concluded to produce that play at their popular theatre, Lansing Rowan having been specially engaged to play the Countess, while Valerie Bergere will appear as the adventuress, Vivian Darville. The Three Guardsmen will likely follow April 10.

The stock company of Forepaugh's Theatre in an excellent revival of The New Magdalen is the feature for the week. Carrie Radcliffe makes a good Mercy Merrick and is ably seconded by George Learock and the versatile company. The Two Orphans next week.

At Piney Ridge with David Higgins, Georgia Waldron, and a fair support is at the National Theatre this week. Katie Rooney in The Girl from Ireland April 3.

Hal Reid in his new Southern play, Knobs o' Tennessee, is at the People's Theatre, with The White Heather to follow next week.

The Standard Theatre Stock company is giving Leah the Forsaken, with Emma Bell in the title-role and John J. Farrell as Nathan, and deserves notice for a creditable performance. The vaudeville features are Daly and Devere, La Clair Sisters, Frederick Brothers, musical kings; Russian Village Quartette.

Charles M. Southwell and family left yesterday for San Francisco, to look after the interests of the Southwell Opera company.

Dumont's Minstrels at the Eleventh Street Opera House are fully up to the times, their latest burlesque being The Cowboy and the Lady, a hit at Nat Goodwin's latest play. Hughey Dougherty will test the capacity of the house on the occasion of his benefit April 6.

The Forepaugh-Sells Circus will be here week of May 8.

Joseph Jefferson will appear at the Broad Street Theatre for one week on April 24.

When Adonis is presented at the Grand Opera House Henry E. Dixey will appear in his original role.

Max Arnold, the blind comedian, will have his annual benefit on April 14 at the Chestnut Street Theatre.

The Windsor Hotel fire in New York City has stirred our local authorities, and extra precaution is now being taken at all places of amusement.

S. FERNBERGER.

WASHINGTON.

Holy Week Offerings.—Burton Holmes' Lectures.—Warde's Whisperings.

(Special to The Mirror.)

WASHINGTON, March 27.

The White Heather is presented at the Academy of Music. El Capitan will follow.

The attraction at the New National Theatre for the present week is The Bride Elect. N. C. Goodwin in Nathan Hale next week.

Burton Holmes' series of illustrated lectures will commence at the Columbia Theatre Tuesday night and continue for the remainder of the week. The new Frawley Stock company will follow, opening in Trilby, which will be succeeded by The Charity Ball.

The Lafayette Square is closed this week. La Belle Helene will open next Monday.

Alexis Law-Gesiko, of Hotel Topsy Turvy, that closed its season here Saturday night, has been engaged by Richard Mansfield for the part of Comte de Guiche in Cyrano de Bergerac, replacing Arthur Forrest. Mr. Gesiko joins Mr. Mansfield in Philadelphia to-night.

Mr. and Mrs. Sydney Drew were defeated in court proceedings here March 23 in a suit brought against them to recover money. While playing an engagement at the Grand Opera House recently their salaries were attached on a promissory note for $247.58, given in 1895 to George Prince for photographs and on a bill of $121.30 from the McPherson Club. The defense showed that the contract with the Grand was with Mrs. Drew, and that her husband was in her employ. The decision was for the plaintiffs, but the justice said he could not compel the payment of the money from the amount due upon the contract with Mrs. Drew. An appeal was taken by the plaintiffs.

Joseph Jefferson will follow Nat Goodwin for a week at the New National Theatre, opening April 10, and presenting The Rivals and Rip Van Winkle. Teresa Carreno at the same house will give a piano recital April 11.

Frank Murray will be business-manager of the Frawley Stock company during its season at the Columbia Theatre.

At the Grand Opera House, commencing Sunday night, April 8, and for three days following the Harris Brothers will present a series of programmes made up from their operas—The Three Dukes, The Hula Girl, and The Baronet.

The Choral Society announce their last concert of the season May 2. JOHN T. WARDE.

ST. LOUIS.

Theatrical Menu for this Week—Vaudeville—News Paragraphs.

(Special to The Mirror.)

ST. LOUIS, March 27.

Julia Arthur began a week's engagement at the Century to-night before a good audience. She appeared in A Lady of Quality. The splendid impression made in this play by Miss Arthur last season was repeated to-night. Her portrayal of the character of Corinda Wildairs was a very strong one. As You Like It will be given Wednesday night and Pygmalion and Galatea and Mercedes are announced for Saturday night. A strong company is supporting her and the settings of her productions are on an elaborate scale.

Last night at the Olympic Theatre On and Off was presented.

Manager Giffen, of the Grand Opera House is still keeping up his reputation as a wide-awake and up-to-date manager by giving productions that are new and usually presented by high-class combinations. Yesterday his stock company gave The Nominee. It was not only well played, but splendidly put on. Big audiences saw both performances. An Enemy to the King is the underline.

The management of the Imperial gave yesterday The Player and The Lady of Lyons, both of which were most excellently played and elaborately set. Lawrence Hanley made his usual hit and the rest of the company gave him fine support. Two good audiences were in attendance yesterday.

Darkest America and Vogel's Minstrels were the cards Manager Garin had to offer to the patrons of Havlin's yesterday. Arthur Deming, a St. Louis boy, and a member of the company, met with a most flattering reception. The attendance was large.

The Columbia has an excellent bill, including the Columbia Comedy company in A False Alarm, I. H. Stoddart in the telegraph scene from The Long Strike, the Nelson Sisters, Lizzie B. Raymond, Watson, Hutchings and Edwards, Sydney Grant and Miss Norton, Hall and Staley, the Asheys and the Freemonts.

The American Burlesquers are the attraction at the Standard this week. They were greeted yesterday by the usual good crowds.

George Denham will close with the Grand Opera House Stock company on Saturday to join Joseph Jefferson. He will be succeeded by Horace Lewis.

Treasurer W. D. Cane, of the Century, and Treasurer Willie Schaefer, of the Grand Opera House, will have benefits on April 3 and 10 respectively.

W. D. HOWLAND.

CINCINNATI.

Current Theatrical Offerings—Baker Secures Chester Park—A Budget of News.

(Special to The Mirror.)

CINCINNATI, March 27.

This week the Grand has become temporarily a German playhouse and has for its attraction the Bavarian Peasant company under the direction of Gustave Amberg. During the engagement eight plays will be presented. The opening to-night was in The Crucifix Carver of Ammergau. Underlined is De Wolf Hopper in The Charlatan.

The Neill Stock company at the Pike is giving this week Camille. Edythe Chapman assumes the title-role and Herschel Mayall is the Armand. Decided successes were scored by both these players and they were ably seconded by the entire stock company. The scenic effects are tasteful and the audiences yesterday were satisfactory.

Farce-comedy holds the stage at the Walnut, where Town Topics is being given by a thoroughly good company under the leadership of World, Garnella and Mack. Assisting them are Charles E. Graham, Edward Brown, Charles Roach, Lottie Hyde, Elsie Shirk, Beatrice Hastings, and others.

The War of Wealth filled Heuck's Sunday afternoon and evening, and both play and actors were cordially applauded.

Manager Harry Rainforth and Mrs. Rainforth left for New York last Friday for the purpose of looking after some of the bookings for the Grand.

Carolyn McLean, of this city, is now with Katie Emmett.

Wilmot J. McNess has joined the Charles King company.

Con Schultze, assistant treasurer of the Grand, suffered a severe bereavement last week in the death of his mother.

The Edwin Parke company is now being organized here under the management of E. Jerome Vacha for the purpose of playing a Summer repertoire season in the Northwest. The company now consists of Edwin Parke, James Claude Loomis, Claude C. Miller, Robert Deyo, Edwin Walker, Marie Wesley, Lillian Miller, and Frances De Voe.

George Baker, the manager of Heuck's, has just completed arrangements whereby he will have charge of the Chester Park Theatre the coming Summer. He will open the season May 28 and until July 1 will present vaudeville, after which a light opera company will be heard throughout the season until Autumn. WILLIAM SAMPSON.

BALTIMORE.

Two Theatres Closed this Week—Last Night's Openings—Gossip.

(Special to The Mirror.)

BALTIMORE, March 27.

Lillian Russell appeared in La Belle Helene at the Academy of Music this evening. This is Miss Russell's first appearance here since her European engagement. She is supported by Edna Wallace Hopper, Thomas Q. Seabrooke, and a capable company. The Three Dragoons will be the Easter attraction.

Murray and Mack presented Finnegan's 400 at the Holliday Street Theatre. The company is a very good one and the comedy seemed to please. It will be followed by A Guilty Mother.

There is no regular attraction at Ford's Grand Opera House this week. The house, however, will be occupied four nights with local entertainments. The Easter week bill will be Andrew Mack in The Ragged Earl.

The Lyceum Theatre is also closed this week. The Lyceum Stock company are rehearsing The Hunchback, which will be produced next Monday, with John W. Albaugh, Sr., as Master Walter. Mr. Albaugh came up from his Long Branch home a few days ago to direct rehearsals.

A Female Drummer drew big houses at Ford's last week.

Burton Holmes lectured this evening at Music Hall. His lectures are growing in popularity.

Katherine De Barry is resting at her home here. She has been with Eugenie Blair's company.

HAROLD RUTLEDGE.

DEATH OF HORACE WALL.

On Wednesday morning, March 22, the well-known manager and dramatic agent, Horace Wall, shot and killed himself in his room at the Putnam House, in this city.

Mr. Wall had prepared for death in the methodical manner that had characterized his every act in life, and from the letters that he left it is learned that his final deed had been decided upon only after thoughtful deliberation. The reason that he gave for ending his life was that upon his decease Mrs. Addie J. Wall, of Guilford, Conn., his wife, would receive $5,000 insurance money from the Masonic association to which he belonged.

It appears that for several years past Mr. Wall had been unfortunate in his business enterprises, and lately, becoming despondent, had reached the conclusion that his family and the world would be better off without him. On his desk were found letters to several of his relatives and friends, a manuscript play directed to a Western manager, a number of carefully worded telegrams announcing his death, and a brief history of his career for the use of the press. Although he invariably signed his full name, and insisted, during the past ten years, upon being called Horace Wall, his friends and acquaintances knew him only by the more intimate nickname "Harry."

Mr. Wall was born in New York on July 16, 1837; received his education at the Free Academy, and made his debut on the stage Aug. 26, 1857, at Forbes' Theatre, Providence, R. I., with the famous Keller troupe. His first appearance in this city occurred at the Old Bowery Theatre, where he played Norfolk in Richard III., under the management of E. Eddy.

After this he played minor parts with several road companies, and had his first managerial experience with George C. Boniface, with whom he went to California. Returning to New York, Mr. Wall became a member of the stock company at the Winter Garden, where he played small parts and walking gentlemen. Subsequently he became manager for Dan Bryant, and in 1866, in company with Sherry Corbyn, he opened one of the pioneer theatrical agencies of this city, near the corner of Broadway and Bleecker Street. After being engaged in this enterprise for some time Mr. Wall made a second trip to California, as manager for Emily Melville. While in San Francisco he met and was married to Louisa Clarkson, who died in this city Sept. 3, 1867. During the years immediately following this he managed with success a number of the most popular players of the time. John S. Clarke, Edwin Adams, Mrs. John Wood, E. A. Sothern, W. J. Florence, John E. Owens, and Dion Boucicault were among those whom he piloted through the country.

His second wife, whom he married during this period of his career, was Elise Holt, the English burlesque actress. After her death, which occurred while she was filling an engagement in Pittsburg, Mr. Wall formed a partnership with Martin Hanley, and conducted for one year a dramatic agency in Union Square.

In 1876 Mr. Wall took charge of the New Haven Opera House, and for several seasons was the lessee and manager there. He then went to England, returning in 1881 as manager for Dion Boucicault. When E. H. Sothern began starring, in the Summer of 1884, Mr. Wall was his business-manager. From this time on nearly all of Mr. Wall's ventures proved failures. Two years ago he managed, for Edwin Knowles and A. M. Palmer the Great Diamond Robbery company, and last season he was for a very short time the business-manager for Madame Viardi. His last work was in connection with Mrs. Pacheco's company in San Francisco. When this enterprise failed Mr. Wall apparently lost all hope of retrieving his fortunes, although of late he had been negotiating with capitalists for the rebuilding of the New Haven Opera House. Two weeks ago he took up his residence at the Putnam House and spent his days in seeking employment and endeavoring to put forward his plan for rebuilding the theatre in New Haven. A number of years ago Mr. Wall married Addie J. Hudley, of Guilford, Conn., and she, with five children, survives him. He also leaves three brothers and five sisters.

The Actors' Fund took charge of the dead manager's affairs immediately after the tragedy, and the Masonic order, to which he had belonged, assumed the duty of arranging for the funeral. The last rites were performed on Sunday afternoon in the Grand Lodge Room of the Masonic Building, before a large assemblage of theatrical and Masonic friends of the deceased. Mrs. Elizabeth Hazard, of the Professional Woman's League, sang "Nearer, My God, to Thee" in a very effective manner during the ceremony. According to his expressed wish the remains of Mr. Wall were taken to Fresh Pond, L. I., and there cremated.

NEW THEATRES.

Newport News, Va., is to have by next season a new and modern theatre, erected at a cost of $60,000. Work on the house commences this week. The theatre will have a seating capacity of 1,400 and will be modern in every respect. Thomas G. Leath, manager of the theatres at Richmond, Norfolk, and Petersburg, Va., and G. B. A. Booker, of the Newport News Opera House, have leased the new playhouse. Mr. Booker for a long time has urged the need of a new theatre at Newport News, and his efforts finally have been crowned with success. Captain Dimmock, of Richmond, is the architect of the house.

M. W. Greeson is building a playhouse at Prescott, Ariz.

The owners of the Opera House at Morgantown, W. Va., have decided to remove the present building and erect a larger and finer theatre. Work will commence at once and the house will be opened in August.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

JULE WALTERS

Wants Refined Comedy Vaudeville Sketch for Eccentric or Character Comedian and Singing Comedienne.

MUST BE FIRST CLASS IN EVERY RESPECT.

REGARDING ENGAGEMENTS FOR MY THREE COMPANIES NEXT SEASON ADDRESS

P. O., NEWPORT. *JULE WALTERS, 246 Ward Avenue, Bellevue, Ky.*

WALTER PERKINS' SIDE-TRACKED SISTER.

Walter Perkins' sister, at the comedian's ancestral home down in Maine, got an idea lately that she would visit her brother, who was out West in My Friend from India. She had never traveled alone, and was naturally anxious about the enterprise. But she set out bravely from Boston, only to be caught in the late demented blizzard. Twenty-four hours late, the train reached Buffalo, and, a little further on, the sleeper carrying Miss Perkins was sidetracked in a snow bank. Her brother, out somewhere in Indiana, was wildly awaiting her. He was playing one-night stands and couldn't stay long in one place. The expected train came along, but no sister. Perkins was frantic. A car, he learned, had been left behind in the snow, but no one knew where. The comedian was on the verge of desperation when he remembered that he understood telegraphy. Securing a permit to use the wires, he sent interrogation points to every place in the tariff book and finally located his sister in the snow bank near Buffalo. That eased his mind, and brother and sister eventually met in Detroit, where she arrived forty-eight hours late, to spend a few pleasant days with the company. Miss Perkins will carry snowshoes next time she goes to meet her brother in the refrigerated West.

HUNGARIAN OPERA HERE.

At Terrace Garden, on April 2, the Hungarian Society will sing for the first time in America Konti's successful comic opera, A King for a Night. The work had an extremely long run at Buda Pesth, where it was originally produced several seasons ago. Although an English adaptation has been made by B. B. Vallentine, the first presentation here will be in the Hungarian tongue, and the opera will be mounted as nearly as possible as it was at Buda Pesth. Charles Feleky, who was with the original Hungarian company, will direct the orchestra at the American premier.

P. W. L. AFFAIRS.

The social meeting of the Professional Woman's League yesterday was in charge of Fanny L. Spencer. Suzanne Leonard presided. The programme embraced songs by Mrs. Charles Dana Gibson and Mrs. Seth Cushman; a piano solo by Cecile Louise Castengier, a recitation by Emma Brennan Ince, and a paper by Mrs. Grant Stewart (Kate Oesterle). Next Monday the Literary meeting will occur, when Margarhita Arlina Hamon will talk on the Philippines.

A NORTH CAROLINA ACT.

The Legislature of North Carolina has passed a new revenue act providing the following taxes on theatres: In towns of 10,000 inhabitants or more, $200 a year; in towns of 5,000 and less than 10,000, $100; 2,500 and less than 5,000, $50; 1,000 and less than 2,500, $25; less than 1,000, $15. Companies playing theatres thus licensed are exempted from State or county tax. Each traveling company playing an unlicensed theatre or hall shall pay $10 for each performance.

RUDOLPH ARONSON INVADES CUBA.

Rudolph Aronson will arrive in town to-day (Tuesday) after a visit to Havana, where he has been negotiating for a ten years' lease of either the Tacon or the Payret Theatre. Mr. Aronson intends to send to Havana, as soon as may be practicable, a complete opera company to give Italian, Spanish and light operas, and he will probably build a roof-garden for vaudeville entertainments, directing the enterprises from New York.

STUDENTS TO PERFORM.

The first annual rehearsal by the students of the National Dramatic Conservatory, of which F. F. Mackay and Eleanor Georgen are the directors, will be given at the Fifth Avenue on Friday, April 7, at 2 o'clock. Barbara, by Jerome K. Jerome, Mr. and Mrs. Smith, a farce-comedy by John Howard Payne, and a comedietta in two acts, Marriage a Lottery, by Charles Dance, will be performed.

FROM ENGLISH TO HEBREW.

Next season the People's Theatre will disappear as an English playhouse. H. C. Miner, Jr., has leased this theatre for a long term to Messrs. Adler and Edelstein, managers of the Windsor Theatre, and they will make it a house for the Hebrew drama. During the Summer alterations will be made in the house, and it will open in the Fall under the new management.

WARDE TO STAR ALONE.

Frederick Warde expects to star next season in elaborate revivals of the classic drama, supported by a carefully-organized company.

GOSSIP OF THE TOWN.

Emily Wakeman, of My Friend from India, is in town, and was greeted by many friends at the reception of the Society of American Artists last Friday.

Charles Mortimer's tour, under management of C. Y. Parsons, will end at Wellsburg, W. Va., on April 8. Mr. Mortimer will resume on May 1 with a production of The Streets of New York, under his own management.

Professional cards are alike valuable to readers and advertisers. The more cards there are in THE MIRROR the more managers rely on them as a list to refer to. Rates on application to Room 1, MIRROR.

It is announced that Andrew Mack, Dorothy Morton, Ezra Kendall, Hubert Wilke, Ward and Vokes, Maggie Kline, Johnstone Bennett, John Kernell, Kate Davis, Fred Hallen and Mollie Fuller, Dietz and Don, Marie Jansen, George W. Monroe, John C. Rice, Sally Cohen, Pilar Morin, Corinne, Zelna Rawlston, Mr. and Mrs. Charles T. Ellis, Dolley and Tenbrooke, J. Aldrich Libbey, the Stewart Sisters, Tim Cronin, Max Duryea, James Thornton, Bonnie Thornton, Annie Loyd, Charles B. Ward, Tony Farrell, Jennie Leland, J. H. Byrne, James Manning, and Willie Weston, have volunteered for the Robert B. Monroe benefit at the Fourteenth Street Theatre next Sunday night, and that the performance will conclude with the Streator zouaves and the Four Cohans. Chuck Connors will make the announcements and Frank Tannehill, Jr., will manage the stage.

Richard Welch, Bertha Stead, and the Esmeralda Sisters have joined A Hired Girl. Lillian Clayes has left the company and came to New York because of the illness of her brother. The season, now in its thirty-fifth week, has been very successful.

Joseph F. Gallagher, Crescent City Jockey Club, New Orleans, La., will be grateful for any information concerning the present whereabouts of his father, M. J. Gallagher, formerly of the Rush City company, who has not been heard from in three years.

True S. James has called rehearsals for his new play, A Royal Prisoner, in Chicago, April 3, opening at the Bijou Theatre, Milwaukee, April 16, with St. Paul and Minneapolis to follow. A strong company has been engaged.

John W. Thompson has been engaged as stage-manager and Charles G. Allen as business-manager for Jean Mawson's The Call of '98, or A Daughter of Cuba.

Buffalo Bill's Wild West and Congress of Rough Riders of the World will open at Madison Square Garden to-morrow (Wednesday) evening.

Horace Lewis' experience related by Jay Benton from Boston this week is illustrative of the efficacy of MIRROR advertising. It is quick.

Samuel W. Coombs, manager of Thomas E. Shea, is recovering from a serious attack of the grip.

William Thomas Jaggers, Jr., the thirteen-year-old messenger boy who came from London to deliver letters in this city, Chicago and Philadelphia, visited Koster and Bial's, Keith's and the Casino last Tuesday under distinguished escort. William Thomas sailed last Wednesday, homeward bound.

The Bout-en-Train Société will give a masked ball on April 4 at Turn Hall, 61 Meserole Street, Brooklyn, Manager Louis A. Phillips, of the Brooklyn Lyceum Theatre, being local representative.

Stage-Manager E. J. Malyon, of Her Majesty's Theatre, London, who came hither to put on The Musketeers for the Liebler Company, sailed hence last Wednesday, homeward bound.

Floye Redledge, a member of The Village Postmaster company, played the part of Hattie Burley at Trenton, N. J., owing to the illness of Agnes Farnum. No announcement was made of the change in the cast, and Miss Farnum was so pleased with her substitute's performance that upon her recovery she presented Miss Redledge with a jeweled bracelet.

Managers want actors; actors want engagements; but there is just one way to make the wants of each class known to the other: MIRROR cards will do it.

Ardma O'Donnchaidh sang at the Irish National Club banquet at the Marlborough Hotel on March 16, and at the dinner of the Friendly Sons of St. Patrick at Delmonico's on March 17, on which occasion he was hailed as the greatest living Irish singer.

The Village Postmaster company are resting in town this week, and will reopen next Monday at the Brooklyn Gayety Theatre.

After searching far and wide and in vain for a comic opera to suit his fancy, John E. Henshaw has decided to present next season a musical comedy instead. The title has not yet been made public. At present Mr. Henshaw is studying the ways of the typical man-about-town with an eye to building up his part in The Man in the Moon, to open the New York Theatre, April 17.

Max Rosenberg, after an absence of four years, is back in town. He was a MIRROR caller yesterday (Monday).

Mrs. Robert T. Haines is visiting friends in New Orleans.

An informal luncheon was given in William Archer's honor by a group of journalists at Flouret's last Friday. Besides the guest there were present J. I. C. Clarke, Charles Henry Meltzer, Vance Thompson, Rupert Hughes, Victor Mapes, Harrison Grey Fiske, James S. Metcalfe, and Charles Klein.

James Neill is taking his first vacation in two years. He came to New York last week after spending a few days at his home in Savannah, and he has made flying trips to Boston, Philadelphia, Baltimore, and other points to study the various stock companies and their work. Mr. Neill's company at the Pike Opera House, Cincinnati, has enjoyed a season of fine success.

A card in THE MIRROR is read by every manager. If he wants you, he will be glad to see your card in these columns.

The secretary of the American Dramatists Club, 1440 Broadway, has important information for the owners of the following plays: Cheek, The Iron Master, The Middleman, The Prodigal Husband, The Stowaway, and The Fall of Santiago.

In THE MIRROR of March 18 there appeared an inquiry as to the Prompt Books of Edwin Booth, edited by William Winter. These books are controlled and published by the Penn Publishing Company, 923 Arch Street, Philadelphia. There are sixteen volumes; eleven plays by Shakespeare and five by other authors, constituting the repertoire which was customarily used by Edwin Booth. A library edition of those books, including all the plays, with portraits, etc., in three or four volumes, is in preparation, and it will be published next November.

Pan-American Exposition

SPLENDID BUSINESS OPPORTUNITY

Music Hall, Buffalo, N. Y.

For Sale or Rent.

Address W. H. Brennan, Music Hall, Buffalo.

Managers are already settling plans for next season. Actors who regularly keep their cards in THE MIRROR frequently engage for the coming season before their current season's work is done. For particulars address Room 1, MIRROR.

Joseph Haworth is in town arranging for a Spring tour, to open in Boston on April 24.

The two Broadway Theatre Opera companies, playing respectively The Three Dragons and The Highwayman, are resting this week.

Mr. and Mrs. Jacob Litt are spending a few days at Lakewood.

It is said that Hoyt and McKee will send out no companies next season, but will lease Mr. Hoyt's plays on royalty. Harry Gilfoil, it is reported, has secured A Trip to Chinatown and will take it on the road, playing Welland Strong himself.

Ira J. La Motte and Frank E. Sowersby have purchased from J. J. Rosenthal the rights to Mark E. Swan's comedy, Brown's in Town, and will send it on tour next season with a strong company. They have opened offices in the Broadway Theatre Building.

The Countess Russell, who made her stage debut recently in a touring A Runaway Girl company in England, contemplates a visit to America.

A fire scare was caused at the Metropolitan Opera House on Saturday afternoon when a pickpocket, crying "Fire!" hoped to get away with a watch in a panic. Some one prevented a stampede by explaining the trouble and the police took in a man who had a watch.

Loduski Young, playing Nance in The White Slave, had a narrow escape from poisoning through partaking of some "embalmed beef" at a Southern hotel recently. She is happily out of danger and recovering rapidly. Kate Campbell played Nance at ten minutes' notice and acquitted herself creditably.

Mr. and Mrs. Clint G. Ford were in the city last week. Mr. Ford has closed his season, and is negotiating for a Summer park.

The Nichols Sisters have retired from Haverly's Minstrels, owing to the severe illness of their mother, and have gone to care for her at their home, 328½ Senate Avenue, North, Indianapolis, Ind.

Richard Bennett, Anne Sutherland, and the other new members of the cast of At the White Horse Tavern will appear for the first time in the play at Wallack's Theater this (Tuesday) evening.

Charles H. Rosskam and Gertrude McClanahan were married at Hutchinson, Kan., on March 23, in the parlors of Hutchinson Lodge 453, B. P. O. E.

A son was born in Brooklyn, N. Y., March 12, to Mr. and Mrs. Nelson M. Lewis, known in private life as Mr. and Mrs. Louie N. Marcotte. Mr. Lewis, quite appropriately, is now playing in The New Boy, with Bert Coote.

MATTERS OF FACT.

The St. Joseph *Daily News* of March 13 paid a very high compliment to E. S. Brigham, manager of the Crawford Theatre in that city. Through Mr. Brigham's wise management in furnishing good attractions and widely advertising his house, the gross receipts of the Crawford up to this time for the season have been nearly 100 per cent. larger than they were for the whole of last season.

In organizing the Bon Ton Stock company Charles H. Leyburne promises to have a novelty in the repertoire field. The company will be devoted to new productions by prominent authors. Mr. Leyburne already has two new plays that he will use before entering upon a city run. This method will be used by the authors with whom he will have relations to build up and improve their works in order that they may be in form to present in the cities, and in the meantime popular-price patrons on the road will have opportunities to see new plays before their production in cities.

W. S. Butterfield expects to make a flying trip to New York, April 1, to secure offices for his exchange, which will represent five theatres and as many attractions during the coming Summer.

Arnold M. Alexander has played juvenile and light comedy roles, acquitting himself to the satisfaction of his critics. He invites offers for next season. His address is Clarion, Pa.

The Opera House at Oxford, Pa., which has undergone many changes, is under W. E. Massenburg's management. A limited number of the best one-night stand attractions can be booked here.

Richard Ewing Disney, with an experience of two years, will consider offers for small parts for the coming season.

The Inter-State Vaudeville circuit, managed by J. K. Burke, comprises the park resorts at Columbus, O., Sandusky, Akron, Dayton, Mt. Vernon, O., and Fort Wayne, Ind., besides several other cities in Indiana, Pennsylvania, and West Virginia. The best of vaudeville artists, as well as operatic and minstrel organizations, are now being booked. Manager Burke should be addressed at the Grand Opera House, Washington, until May 1.

Ethel Brandon is disengaged and will sign for leads and heavies. Her work with The Two Little Vagrants this season has been of a high order.

Tennessee's Pardner, which under Arthur C. Alston's direction has been prosperous, has the week of April 10 unfilled. The company plays Worcester, Mass., this week.

Emelie Everrett, who is open to offers for the Summer and next season, may be addressed care of this office. She has received favorable press note for her work this season in the leading part in Held by the Enemy and in the title-role of Trilby.

John Allison, who has scored a hit as Jones with Broadhurst's No. 2 What Happened to Jones company, invites offers for Spring and Summer engagement. Mr. Allison and his wife, Maude Allison, have both been re-engaged for Jones and Helmer respectively in What Happened to Jones.

A special course in English, literature and current events can be arranged for at Miss Waring's, Room 530, 156 Fifth Avenue, this city.

Territorial rights to some of Blaney's plays may be secured of Clay T. Vance, 1368 Broadway. They are all supplied with printing.

Edith Lemmert will be at liberty after April 15. She has attracted attention throughout the West.

The Masonic Temple Roof Theatre will open its season May 14, with high-class vaudeville. The policy that has marked this house the past two seasons will be continued. The Masonic Temple is in the Chicago Vaudeville Agency circuit, and bookings can be made through the agency or Manager J. J. Murdock.

Irving Walton, playing comedy roles with the Elroy Stock company, is at liberty for next season. He should be addressed en route.

Rosaire and Elliott, the comedians whose Nid and Nod were the features with The Evil Eye, have re-engaged for this attraction for next season. They received other flattering offers.

Taylor Granville, who declined an uncongenial part in Charles Coghlan's new play, Citizen Pierre, is open to offers for the rest of this and next season.

Goggin and Davis, comedy acrobats, who are a feature with the Williams and Walker company this season, will sail for England April 19, to spend the Summer abroad, returning in August. They have not signed for next season.

William H. Young will be at liberty after May 1 as stage-director and comedian. With Madame Modjeska this season he has been very successful as Touchstone, Drunken Porter, the Clown in Cleopatra, and other comedy roles.

E. V. Phelan wants a versatile leading man for George W. Wilson's Stock company for next season. He should be addressed en route.

Professor C. M. Alviene's classes number a great many people from out of town, who hail from Philadelphia, Washington, Detroit, and other cities. Mazie King, the Marr Sisters, the Valmore Sisters, Mlle. Rialto, and Olive Redpath, former pupils, will resume their lessons at the close of the season of their respective companies.

A number of people are wanted by "H. Legitimate," care this office, to complete a Summer company.

"Vaudeville," this office, wants a comedian to join her in a dramatic vaudeville sketch.

Record-breaking receipts are the rule at the Columbia Theatre, Washington, where Richard Mansfield in Cyrano de Bergerac played to over $15,000 week ending March 18.

The Empire Comedy Four will close their season with Weber and Fields' Pousse Cafe company April 22. They are one of the best singing quartettes in this country. Their act, which runs about twenty-three minutes, has been very popular. They are open for farce-comedy or burlesque engagement. L. A. Hanvey is the manager for the four.

A backer is wanted by "Warren," 293 Columbus Avenue, Boston, Mass., for a repertoire company headed by two stars.

A first-class repertoire stock company with a big repertoire is wanted for a four-weeks' or longer engagement by "D. A. W.," care this office. "D. A. W." will pay fares both ways.

Jule Walters, who has starred successfully in Side Tracked, and How Hopper Was Side Tracked, will shortly enter the vaudeville field. He wants a refined comedy sketch for two people, an eccentric comedian and a singing comedienne. He is now engaging people to complete his theatre companies. Mr. Walters' address is 246 Ward Avenue, Bellevue, Ky.

Joseph Callahan's Faust company, under the direction of Dexter and O'Neill, has closed owing to death and illness in the family of Manager O'Neill. Consequently Mr. Callahan is at liberty for the rest of the season.

Dan Packard, the well-known comedian and author, has opened offices at 114 West Thirty-fourth street, where he will do a general theatrical business, organizing companies and furnishing artists for clubs, receptions, etc. The organizing of companies for Summer parks will be made a special feature. Mr. Packard has written a large number of songs, burlesques and sketches. He rewrites and alters manuscripts of all kinds at a moderate cost.

Andrew Mackay telegraphed on Sunday from Denver: "Bobby Gaylor, in McSorley's Twins, turned people away before eight o'clock to-night at the Tabor Grand."

The Portland Theatre has desirable open time this season for good attractions. This theatre is the popular house of Portland, Me., and is fast filling time for next season.

It is probable that Mathews and Bulger, whose engagement in By the Sad Sea Waves at the Herald Square Theatre will close on Saturday, will return to New York within a few weeks, appearing at another Broadway theatre.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

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Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - - APRIL 1, 1899.

Largest Dramatic Circulation in the World.

AN APPRECIATED SERVICE.

AN actor on tour the other day wrote to THE MIRROR a letter from which this is taken:

This morning I received a letter dated London forwarded from THE MIRROR office. I see there was six cents postal dues on it. Please accept my sincere thanks, and find stamps for the amount inclosed. Two years and a half ago I came from Australia with a company that had toured there. During the whole of that two years and a half I have enjoyed the privileges of your letter department, and my mail has not been light. Letters, papers and packages have reached me in remote places with admirable promptness. I consider the department a most liberal and valuable one to the dramatic profession, and I take this new demonstration of your care for professional letters as an opportunity to thank you for your accommodations and courtesies. In a few weeks I shall sail for London and Australia, but I shall always remain a constant subscriber and friend of your entertaining and valuable paper.

This appreciative letter makes pertinent a few words about the letter department of THE MIRROR, the efficiency and great convenience of which to the profession are emphasized in the foregoing. Comprehending in the widest sense its mission to be in every possible way of actual service to the profession, THE MIRROR has earned the gratitude of thousands through this admirably conducted department, established almost at the beginning of the paper's career, and operated to-day upon a scale that involves a business larger than that carried on by many offices of the United States Postal Service. The convenience and value of this department to the members of a profession of necessity largely nomadic cannot be appreciated by the non-professional reader. THE MIRROR, realizing the importance of this department, has set apart for its proper accommodation a section of the main offices, and has employed a special clerk, whose exclusive business it is to handle the mail matter addressed in THE MIRROR'S care. A large case with lettered compartments has been provided for the reception and proper keeping of letters or telegrams, and another still larger for papers and packages. Registered letters are placed in a fire-proof safe. Players in the city call or send regularly for their mail as they might at any Government office, and those on tour receive their letters as soon as it is possible to reach them by re-direction.

Hundreds of letters are received each day, and each one for a person whose permanent address has been placed on file at the office or whose temporary theatre address is to be found in THE MIRROR "dates ahead." is forwarded immediately. When addresses are unknown the letters are advertised in THE MIRROR until claimed in person or by mail. Many thousands of letters are confided annually to THE MIRROR'S care, and are delivered with safety and promptness, a complete record of each being kept on file. Thus there is provided, absolutely free of any charge, a ready, efficient and intelligent mail service for the members of a profession who might be, without its helpfulness, almost utterly at a loss for means of mail communication.

Between 3,000 and 4,000 letters a week pass through THE MIRROR office, exclusive of the hundreds sent out in the course of the regular business of THE MIRROR. There is every reason to believe that this mail department is fully appreciated by the profession of the theatre as one of the features of a journal that from year to year makes itself increasingly useful—in fact, indispensable—to that profession.

A RETICENT OBSERVER.

SOME time ago a celebrated English critic of the drama arrived in New York commissioned to study the American theatre and write his impressions thereof for a London journal. The editor who made this assignment apparently has a great idea—and no doubt a true idea—of the value of this critic's impressions for exclusive publication, as the critic's reticence has triumphed over every ingenious form of assault known to and practiced by that wonderful detective of ideas known as the metropolitan interviewer. Although absolutely loyal to his journalistic principal in circumstances that might well have seduced another man of strong mind and purpose, this critic, in some of his battles to preserve the virgin integrity of his mind in impressionistic particulars, has shown that he is passing through an experience novel to him. He is not notably adept in side-stepping and parrying the inquisitorial thrusts of the interviewer, and some of his mental attitudes while undergoing the torture have been almost painful. Yet it must be acknowledged that thus far he has survived the ordeal with a dumbness as to really significant matters that inspires a lively curiosity as to what he may have to say finally about American theatres and artists.

Last week this observer of the American theatre escaped the interviewer, but he did not escape the interviewer's brother in arms, the reporter. The scene was Columbia University, and the event was an address by the London critic on "What Can Be Done for the Drama." The address in essence was an appeal for an endowed theatre. The speaker reiterated some truths that are well known to every person that studies the theatre. He noted the conservatism of managers seen in their disinclination to venture on untried lines; their "business" impulse that would fit plays to favorite actors and boom their enterprises for long runs; and their catering to the gregarious public with the result that no provision is made for those persons that appreciate original work and the portrayal of the finer and more delicate emotions.

Two noteworthy things in the address were the speaker's somewhat belittling reference to the "actor-manager" as restrictively influential upon the drama in England, and his statement that the conditions which hamper the development of dramatic art are "so much alike" in that country and the United States. This observer has been in this country now about three weeks, and it is said that during that time he has industriously observed. Whether or not he has observed industriously, his impression that the conditions that hamper the development of dramatic art are very much alike in this country and his own country is erroneous. As to actor-management, it is the only thing in this country—and it is a less potent factor here than it is in England—that preserves the American stage from hopeless commercialism and degradation.

THE realistic drama as it is conceived and developed in Paris is so different from the realistic drama of other speech and environment that its most pronounced and characteristic examples will always remain local. A play produced recently at the Antoine had as a leading character a physician who, believing that a young woman patient was doomed to die of consumption, inoculates her with cancer virus for scientific reasons. Discovering that she has recovered from consumption, and knowing that she will die of cancer, he inoculates himself with the cancer virus and becomes a companion victim. Such pathological pottering as this—in fact it is but a burlesque upon a medical vagary carried to an impossible extreme—gives the enemies of legitimate psychological study on the stage an opportunity to condemn everything that does not square with the ancient traditions of the theatre.

THE Archbishop of the Roman Catholic diocese of Montreal last week assumed the role of a theatrical censor, and by a threat that he would forbid persons of his faith to attend the theatre, forced the withdrawal of certain operas from the repertoire of a French opera company booked at a prominent theatre. The operas objected to by the Bishop were less objectionable than are several newer pieces that have been presented at Montreal theatres without objection from the Montreal church authority. In these days even a Bishop must act consistently if he would inspire respect.

PERSONAL.

FERGUSON.—W. J. Ferguson is repeating in other cities the artistic success that he scored here in The Turtle. Mr. Ferguson intends to spend his Summer vacation in Europe.

MELBA.—Nellie Melba narrowly escaped serious injury on March 19 by the falling of a heavy bronze statue in the parlor of a San Francisco residence where she was a guest.

MACLEAN.—Mr. and Mrs. R. D. MacLean (Odette Tyler) arrived in town last week and began rehearsals for their engagement at the Herald Square Theatre, beginning next week, when they will present Othello and Romeo and Juliet.

MARLOWE.—Julia Marlowe will appear next season in Clyde Fitch's new play, The Courtship of Barbara Frietchie, and will play at the Lyric Theatre, in this city.

COGHLAN.—Rose Coghlan was struck on the shoulder by the descending curtain after the second act of Mlle. Fifi at the Manhattan Theatre last Tuesday and sustained several bruises.

MCCARTHY.—Justin Huntly McCarthy sailed last Wednesday for England. Mrs. McCarthy (Cissie Loftus) will join him in London in June. Mr. McCarthy means to write a play and an opera for production here, a poetic drama for his wife and some essays on our stage for English magazines.

SOTHERN.—E. H. Sothern has in view for next season, besides Theo Burt Sayre's comedy mentioned last week, new plays by Henry V. Esmond and Leo Dietrichstein.

GOODWIN.—Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) and their company will sail on May 17, to present The Cowboy and the Lady at the Duke of York's Theatre, London, for four weeks, beginning June 1. Mr. and Mrs. Goodwin will spend the Summer at their country seat in England.

LEHMANN.—Lilli Lehmann addressed the Audubon Society in this city last Thursday, appealing to women to forswear the wearing of birds' feathers on hats. The society, organized to further the protection of birds, has a membership of 16,000 persons.

HELD.—Anna Held is said to have cleared $4,365 by a fortunate speculation in sugar last week.

MELTZER.—Charles Henry Meltzer is at work upon an adaptation of Hauptmann's The Sunken Bell for E. H. Sothern next season.

BLYTHE.—Helen Blythe contemplates returning to the stage in the Autumn.

FIELD.—Al. G. Field has suffered much with rheumatism this season. Three times he has been compelled to leave his minstrel company, and his suffering has increased so much that he has now decided to close his season early in April, abandoning a Western tour that had been booked into May.

EDOUIN.—Willie Edouin, according to advices just received from THE MIRROR'S London correspondent, is not coming to America to appear at the New York Theatre as has been advertised.

NIELSEN.—Alice Nielsen will go abroad in the Summer to rest much and to study a little.

ARCHER.—Belle Archer, whose tour in Hoyt's A Contented Woman has been most successful, will continue to star in the same play next season.

DALY.—Dan Daly closed with The Belle of New York in Philadelphia on Saturday, and came to New York for a few days on his way to visit his family at Revere, Mass.

TERRISS.—Ellaline Terriss will appear, it is said, in the coming London production of The Whirl of the Town.

SULLIVAN.—Sir Arthur Sullivan is on a visit to Biarritz, where he is composing the music for the new opera for the Savoy Theatre, London.

VAN BIENE.—Auguste Van Biene presented The Broken Melody for the seventeen hundredth time at Edinburgh recently.

SMYTH.—Mrs. W. G. Smyth (Sydney Armstrong) is ill at her home in this city.

SHAW.—Mary Shaw is convalescent after an attack of the grip.

CONNELLY.—Mr. and Mrs. E. J. Connelly, of the lately closed Hotel Topsy Turvy, sailed on Saturday for London, where Mr. Connelly will appear in The Belle of New York at the Shaftesbury Theatre, in the role originated by Dan Daly, and played until recently in London by Harry Davenport.

JONES.—Mrs. W. G. Jones will play the Nurse in the forthcoming production of Romeo and Juliet with Maude Adams, William Faversham, and James K. Hackett.

SULLIVAN.—Sir Arthur Sullivan, Owen Hall, and Adrian Ross have been commissioned by Augustin Daly to write a new musical comedy for Autumn production here.

COGHLAN.—Charles Coghlan denied last week a report that he would appear here in May in a revival of Diplomacy.

EXPERIENCES.

THE INQUISITIVE MAN FROM UTAH.

When the Ott Brothers' All Aboard company got aboard at Boise City, bound for Salt Lake City, there was little but standing room to be had in the coaches of the train. Gussie Gardiner, however, was fortunate in securing a seat, sharing it with a man from the country of plurality of wives.

When the conductor came along and called "Tickets!" Miss Gardiner responded with the professional password, "Company!" The conductor nodded and passed on, while the actress proceeded to devour a recent literary effort by Hall Caine, while the gentleman began to devour her with his eyes. Though she did not see those eyes, she was fully cognizant of their penetrating glance, and began to wonder if her fatal beauty might encourage him to offer her the position of number three, or maybe number four.

After some restless manœuvering he coughed, cleared for action, and the bombardment began with, "Your father owns this road, doesn't he?"

"No, sir," replied Miss Gardiner. A few moments of silence followed, but his curiosity was not satisfied, and he ventured again.

"Do you own stock in this railroad?" said he.

"No, sir," was again the reply.

Even this was not enough, and he continued: "But you said 'company' to the conductor, and you gave him no ticket when he asked for yours."

Miss Gardiner lost her chance and shattered his exalted opinion by announcing that she was a member of a theatrical company. But she thinks that he is still trying to figure it out.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

R. M. S.: We know of no magazine or paper devoted to scene painters.

B. C. COVEY, Cameron, Mo.: 1. We cannot. 2. James O'Neill.

CREGAN AND MOSTOW: No such article as that described by you has appeared in THE MIRROR.

L. H., Baltimore: Madge Lessing may be addressed in care of THE MIRROR.

AMELIA BLISS ELLIOTT: Read the restrictions that govern the conduct of this department, printed at its head in italics.

INQUIRER, Wichita Falls, Texas: A biography of Thomas W. Keene appeared in THE MIRROR of June 11, 1898, at the time of his death.

J. H. F., New York.: The last season of the Park Theatre, Brooklyn, closed on April 23, 1898.

T. G. B., Chicago: The dates of all the vaudeville performers of which THE MIRROR has knowledge are printed in its columns every week.

J. A. A., Denver: We have been unable to locate the person you speak of. A letter to her, care of THE MIRROR, will be forwarded.

F. M. B., Scranton, Pa.: Any one is at liberty to use the animated song sheet. It is a very old idea.

M. W., Jacksonville, Fla.: Richard Harlow toured for some time in Evangeline, playing the role of Catherine.

BESSIE WALLACE, N. Y.: Bessie Bonehill is of English birth, but spends most of her time in America.

T. J. R. S., Lawrence, Mass.: The plays mentioned have not been published. The owners might sell manuscript copies, but this is very unlikely.

J. M. Q., Baldwinsville, N. Y.: Augustus Thomas wrote The Burglar and A. Q. Scammon controls the rights to it. They may be addressed in care of THE MIRROR.

C. D. W., Galveston, Tex.: Brenton Thorpe is no longer associated with Miss Francis of Yale. Agnes Rose Lane, we believe, is still with that company. They may be addressed in care of THE MIRROR.

THEATREGOER, New Rochelle, N. Y.: Harry Woodruff played Robert Grant in Voyagers in Southern Seas; or, the Children of Captain Grant, which opened at Booth's Theatre, this city, March 21, 1881.

O. F. R. C., Los Angeles, Cal.: There are dozens of companies in which Dutch comedians are employed. You would have to establish some reputation before a manager would accept you in this line of work.

O. L., Ladago, Ind.—1. A. H. Woodhull owns a play called A Thoroughbred. It might be well to communicate with him concerning the manuscript you have received. 2. The title mentioned is not registered in the American Dramatists Club's list.

MAUD S., London, England: When Diplomacy was originally produced in America, at Wallack's Theatre, New York, April 1, 1878, Lester Wallack and M. J. Montague played the brothers, and Frederick Robinson Count Orloff. Of these three Mr. Robinson is the only survivor. He is now in England.

MRS. R. F. LEWIS, Ennis, Texas: The New York managers do not give out the list of their attractions more than a few days in advance. Helene Mora, Maude Courtney, Lottie Gilson, Emma Carus, and Imogene Comer are among the best-known ballad singers. Letters addressed to them care of THE MIRROR will be forwarded.

AUTHOR: You might advertise in THE MIRROR, and you would probably find plenty of musicians willing to write music to your works. It is very hard for an unknown author to get a song published, but you can send it to one publisher after another, and if it has merit it will probably see the light.

F. A. FERGUSON, Chicago: 1. A dramatization of "The Silence of Dean Maitland" was presented, we believe, in Australia with some success. There appears no reason why it might not be dramatized for use in this country. 2. Address Mrs. M. A. Fleming in care of her publishers. We know of no dramatization of her novel mentioned.

A. W., Saginaw, Mich.: Common sense and the courtesy due to the gentler sex ought to control the allotment of dressing-rooms "in a road company where there is no star." A "leading man" ought to be satisfied with his public prominence and ought not to arrogate to himself the best of everything without reference to the comfort of the actresses with whom he is professionally associated.

THE USHER.

Contrasting the theatrical conditions in London and New York at the present time, the London *Era* makes some sensible remarks concerning management that has naught save commercialism as its principle.

"It must always be remembered that nothing great or even comparatively elevated in artistic rank can ever be achieved on the impulse of avarice alone," says my English contemporary. "A manager who never runs any serious risks may certainly manage to withdraw from the game a winner; but he will never win the personal affection, the indestructible popularity our leading London managers possess. With the exception of Augustin Daly there is hardly a manager in New York who holds anything like the position held here by Sir Henry Irving, or Beerbohm Tree, or Wilson Barrett."

As the *Era* asserts, it is to the actor-manager that they owe over there most of what is interesting and enterprising in the English stage. "It is his personal pride and dauntless spirit that have made the English drama of the day what it is. And, in the end, the sum total of the actor-manager's profits may not be less than they would have been under a policy which would paralyze all artistic ambition, make the drama a mere business speculation, and secure a syndicate from bankruptcy by making a whole profession insolvent in all that makes for inspiration, ambition, advance."

While we have no actor-managers of prominence situated permanently in New York, yet it is a fact that we can thank several of our stars—the representatives of a system which frequently is abused—that the vestiges of an American drama are preserved, that the better aspirations of the theatre are occasionally given rein, and that the whole dramatic fabric has not been dragged in the mire of mediocrity, vulgarity, and commonplace.

William Winter, by the way, in noting the results of the present dramatic season the other day, said: "The chief quest has been that of material success. There has not been much high endeavor, and only a few artistic achievements of a high order have been disclosed. No influence like that of Edwin Booth is now exerted upon the American stage, and, in the absence of a great controlling personality—that is to say, of a tragic actor of great and dominating genius—the tradesmen invariably occupy the field. They are in almost complete possession of it now, and therefore, temporarily, the policy of theatrical management is, in the main, dictated by the propensity and strong desire of the gaping multitude to be stricken with a wonder or to be tickled with a straw."

It will be seen that Mr. Winter's view of the situation, and that in the foregoing quotation from the London paper are similar. What the *Era* surmises would be the result of the disappearance of the actor-manager there has become a reality on this side.

The benefit for the Actors' Fund at the Fifth Avenue last Thursday afternoon was in several respects the most successful performance given in behalf of that charity in a number of years.

The rain that fell all day made no appreciable difference in the receipts, as the greater part of the house had been sold in advance, owing to the remarkable strength and attractiveness of the bill.

The entertainment was remarkable for still another reason: every artist who had been announced appeared.

Colonel Sinn, of Brooklyn, has been quite seriously ill. Four weeks ago he planned to go South, but on the eve of departure he was obliged to abandon the trip and place himself in the physician's care. Last Friday the Colonel was able to visit his office in the Montauk Theatre for the first time in three weeks.

The essence of real romantic acting is found in O'Neill's D'Artagnan at the Broadway Theatre. This form of art has nearly disappeared from the American stage through comparative disuse, and now that romance is again finding favor with the theatregoing public the opportunity to see a genuine interpreter like O'Neill is relished.

The reason for his excellence is not merely because he has all the native gifts and powers for such roles, but because he was schooled as a youngster with the best actors of tragic and romantic plays.

Mark the effectiveness of O'Neill's sword-play; the fire of his love-making, his buoyant and agile grace of movement, his mobile facial expression, the ease with which he doffs his plumed hat, and the swagger with which he wears his ever-ready rapier. This is D'Artagnan himself, and I advise every young actor who gets the chance to study the impersonation in every detail.

A number of companies are "resting" this week, as it is frequently cheaper to be idle Holy Week than to be at work, and several of these companies are happy in being able to spend the brief vacation in New York—the actor's heaven.

The end of the season is now clearly in sight. There will be few more new productions before the theatres close, and the probabilities seem to be that most of them will close early.

From October to January was the season's greatest period of prosperity. Since the new year the exceptional success that marked the first half of the term has waned to a considerable extent.

A MANAGER'S HIDING PLACE.

Perhaps there is on all this green earth no one class of persons who strive so persistently and earnestly as theatre managers do to avoid seeing people. Most of them succeed only partly in this endeavor, because anxious ones learn the locations of private offices, or trot out ingenious excuses, and the managers have to waste valuable time upon a swarm of callers in whom they take no possible interest. To meet in a measure these difficulties, certain managers employ outer guards to run in betimes and announce those that wait without, while others install a Cerberus of alleged erudition in whom is vested the power to turn down visitors. But such systems are unsatisfactory—the first because a boy running in with announcements every minute is a nuisance; the second because the erudite Cerberus not infrequently turns down the very persons that should have been treated kindly.

One local manager, however, has devised a way out of the trouble. His name and that of his theatre shall not be revealed lest the charm be broken and the purpose of it all be defeated. When this manager undertook his present charge, the location of the managerial offices was known abroad, and common folk rushed in where only "angels" and similar welcome fowl were wanted. There seemed to be no means of relief until the present manager began to think about it. The popular notion is that the theatre offices are just where they used to be, but somehow, no matter when nor how often one dashes into those offices as of old, the manager never is to be found. A select lot of erstwhile regular visitors are wondering how the theatre is operated, for the manager, they say, is never about, except, of course, at performances. But this is where they are mistaken. They don't look in the right place, and they might hunt all day, indeed, without finding it, although the manager would know just whether the search was "hot" or "cold" all the time. The secret of it is that his office isn't in the theatre. It's across the street in a store that has closely curtained windows and flaunts the sign of a purely imaginary business firm. The doors are locked, too, but if ever you get inside, by grace of the manager himself, you'll find him at a big roll-top desk in the coziest of offices, with a private telephone that runs under the street to the theatre box-office, whence the man in charge can whisper gently the names of those who call and what they want. If the manager chooses to see a caller, he will put on his hat and canter over to the theatre, or, if the visitor is one that may be trusted with the secret of the hiding-place, an invitation may be telephoned for said visitor to come across to the place with the misleading sign and the curtains. But when the name of an unwelcome caller in spoken over the 'phone and a cheery "No!" is spoken back, the box-office man hasn't the slightest idea where the manager may be, and the caller has even less.

ADDRESS BY WILLIAM ARCHER.

At Columbia College, on Wednesday afternoon, the distinguished dramatic critic, William Archer, delivered an address on the ever interesting subject of modern theatrical conditions. "What can be done for the drama?" was the knotty question that Mr. Archer put to himself; and, although he answered it in a very entertaining way, it can hardly be said that he brought forward any original plan for the elevation of the stage that can be successfully carried out.

The speaker first described some of the existing conditions that hamper the best efforts of the dramatist, the actor and all those connected with the theatre who strive to make the playhouse a center of art instead of merely a machine for money-getting. He condemned the star system and the long runs of the present day, and spoke feelingly of the obstacles to good work that surround the modern playwright. It is demanded of the author, said Mr. Archer, that he shall construct a drama that will please the manager, the leading lady, and audiences composed of all sorts and conditions of men the world over. In consequence the playwright must sacrifice his originality and turn out mediocre work.

Referring to the classic drama, the critic said that the uneducated public will listen to Shakespeare's plays only when they are produced in the most sumptuous manner. This necessitates so large an expenditure of money that very few managers are willing to take the risk. One must needs go to Germany to see all of the works of the greatest of dramatists.

Mr. Archer described the workings of the German endowed theatres, where authors are given an opportunity to display their best endeavors, and where actors are perfectly trained through the constant change in their work. He suggested that a playhouse similar to the Volks Theatre of Vienna might be established in this country; the building itself to be erected with funds raised by subscription, and the management to be taken in hand by an experienced theatrical man who would adhere to certain rules laid down by the organization of subscribers. In Germany several theatres have been established on this plan; and while Mr. Archer admitted that the pecuniary side of the enterprise might be somewhat complicated, he expressed a belief that eventually such a theatre would be highly successful in New York.

☞ *I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roerback, 132 Nassau St., N. Y.*

ROSE MELVILLE.

The morning after Mathews and Bulger's production of their musical comedy, By the Sad Sea Waves, at the Herald Square Theatre, Rose Melville awoke to find herself famous. The character of Sis Hopkins, in which she appears on the front page of THE MIRROR this week, was hailed by the critics as a revelation, and each did his best to write something more glowingly eulogistic of her work than the others. The result was a collection of notices of which any star might well be proud. The public has indorsed the opinions of the scribes, and at every performance since the opening the house has resounded with hearty laughter at the quaint sayings and doings of the awkward, gawky girl portrayed by this clever actress.

Miss Melville was born in Terre Haute, Ind. Her father was a Baptist minister, and he little dreamed that his daughter would one day win a name on the stage. Miss Melville attended the convent school of St. Mary's of the Woods, and later went to Franklin College. She left the latter place about eight years ago, and joined a repertoire company. She played everything from Topsy in Uncle Tom's Cabin to Louise in The Two Orphans. The organization was known as the Baldwin-Melville company, and was very popular throughout the West. Miss Melville first appeared in the quaint character of Sis Hopkins, in a play called Zeb, which was under the management of her brother-in-law, Sam Young. It was a very small part, but was elaborated bit by bit, until it became one of the features of the play. A few years ago Miss Melville and her sister arranged a little specialty, in which they appeared as the two little jays from Indiana, and for a whole season they kept audiences laughing at the Garden Theatre, as special features of Rice's Little Christopher company. They played during the following Summer at Manhattan Beach, in 1492, and then Miss Melville's sister was married and retired to private life. Rose's next engagement was as leading woman with The Prodigal Father, in which she played Dolly Bond for two seasons. She introduced Sis Hopkins into the play, and the contrast between the character of Dolly Bond and the little Hoosier girl was startling.

During the early part of this season Miss Melville was resting with her sister in Denver, and when the Mathews and Bulger company arrived there Managers Dunne and Ryley found her out and made her a tempting offer to join them. She decided to do so, and opened in November at Kansas City. She went on without a rehearsal and the eccentric make-up and strange lines gave the members of the company such a surprise that they could not restrain their mirth, and laughed just as loudly as any one in the audience. Everywhere the company has been, the newspapers have waxed enthusiastic over Miss Melville's work, and her engagements have been a series of triumphs, winding up in her great New York success. Since the opening she has introduced several new bits of business, including the "snakentine" dance, which is a dream of awkwardness, and the bathing scene, which is too ludicrous for words. In this scene Miss Melville and Will West sing George A. Nichols' pretty ballad, "I've Waited, Honey, Waited Long for You," which seems destined to achieve a great popular success.

Miss Melville will remain with Mathews and Bulger until the close of the New York run, after which she will play a few weeks in vaudeville in a sketch written for her by Carroll Fleming. Next season she will star at the head of a very carefully selected company, in a musical pastoral comedy called Sis Hopkins, a Wise Child, written for her by Carroll Fleming, with original music and songs by George A. Nichols. In the play Sis will be shown as the gawky country girl who develops into a society bud after a course of training at college. During the last act Miss Melville will assume the character of Sis in order that her father may realize that she is really his child. Judging by the outline of the play prepared by Mr. Fleming, it will be pleasing and novel, and ought to prove a success. The play, with its clever and original star, will be brought into New York early in the season, good time having been offered at no less than two prominent Broadway houses. Fleming and Nichols, who are managing Miss Melville's affairs, are taking excellent care of her interests, and she will make her starring venture under most promising auspices.

In private life Miss Melville is the exact opposite of the gawk she impersonates so realistically on the stage. In addition to being a pretty, graceful, magnetic young woman, she is well-educated, is a thoroughly charming conversationalist, and, in spite of the great success which has come to her, retains the unaffected charm of manner which is always a characteristic of the genuine artist. The photograph from which the picture on the front page was made was taken by Dana, of this city.

A GLOBE GIRDLING TOUR.

Hoyt and McKee's company, headed by Harry Conor, that will start from San Francisco on May 3, on a tour around the world, will make its first stop at Honolulu, H. I., arriving there May 10, and playing until May 24, when sail will be set for Apia, Samoa. After a few appearances before the natives of this nucleus of culture, the company will proceed to Auckland, New Zealand, where it will tarry for a brief space. On June 12 the players will open at Sydney, N. S. W., their Australian tour, that will include all the principal cities of the Antipodean Continent. Most of the Hoyt successes will be presented. A tour of South Africa will then be made, after which the company will return by way of England to this country. Thus will the newly Americanized Hawaiians, the bellicose Samoans, the Maoris of New Zealand (if there are any of them left), the bushrangers of Australia, and the Boers, Zulus, and gold and diamond miners of South Africa become acquainted with the frivolities of Hoytian farce; the oddities of Hoytian nomenclature and the availability of the cocktail as a concomitant of comedy.

A MID-OCEAN CONCERT.

William Hepner received a cablegram on Friday, announcing the safe arrival in Sydney, Australia, of Louise Hepner and the other members of The Belle of New York company. At Honolulu the party of American players received many social attentions, and the entire journey on the steamship *Moana* was thoroughly enjoyed. While in mid-ocean, on March 1, a concert was given on board, in aid of the National Shipwreck Society of New South Wales. Miss Hepner sang "The Holy City" and "For All Eternity," George Leslie played a piano solo, and Belle Bucklin, Louise Royce, Percy Denton, and D. L. Don assisted in the musical programme.

PROFESSIONAL DOINGS.

Here is James R. Waite with his dogs at his country home at Poughkeepsie, N. Y. It is in this beautiful spot that Mr. Waite spends his Summers and every vacation day that he can take from his busy life as a manager. "The size of the smaller dog," says Mr. Waite, "illustrates the price of a ticket to the Waite attractions, and the size of the larger dog represents what my patrons get for their money."

Sporting Life has proved a great success at McVicker's Theatre, Chicago, and has been breaking records since its opening night. The receipts on Sunday were the largest in the history of the house, while the advance sale is also the greatest on record.

Victory Bateman is now in this city having recovered completely from her recent illness.

Gertrude Coghlan has made the costume plates for the production of Charles Coghlan's new play, Citizen Pierre.

The Peruchi-Beldini company played Pittsburg, Kans., March 6-8. At the instigation of Chelso D. Peruchi, a member of B. P. O. E. Lodge 393, of Tuscaloosa, Ala., the following members of his company were made members of Pittsburg Lodge 412: James J. Bates, business-manager; James G. Morton, stage-manager; George Wiehner, musical director, and Thomas P. Jackson. They were initiated by special dispensation secured through efforts of Manager W. W. Bell, of the Pittsburg Opera House. A social session was held in honor of the new members. Ella Beldeni, owing to ill-health, has left the company for a few weeks at her home in Madison, Wis., to recuperate. Mr. Peruchi will locate four companies during the coming Summer at various Southern parks.

Paul Gilmore will appear at the Metropolis Theatre, in this city next week, as D'Artagnan in Paul Kester's version of The Musketeers.

Joseph Le Brandt has contracted to write a musical farce-comedy for the Winnett Emergency Bureau company.

The friends of W. F. Clifton are congratulating him upon his wonderfully rapid decrease in weight. By a severe system of banting he has lost twenty-one pounds in less than four weeks.

Harry Loraine is playing the heavy lead in Joshua Simpkins, this being his thirty-second successful week.

Baby Beatrice closed with the Macauley and Patton company at Wheeling, W. Va., Feb. 25, and joined the Baldwin-Melville company at Jacksonville, Fla., opening on Feb. 27.

Little Myrtle, daughter of Manager Will A. Miller, of the Martins Ferry, Ohio, Opera House, did her black face act for the Coshocton, Ohio, Elks on Feb. 22, and they gave her a gold bracelet, locket and pendant. Little Myrtle was lately with Punch Robertson's company.

Lilian Hathaway, who has successfully played two parts in A Boy Wanted, is now playing one of the Barnstorm Sisters.

The Countess Russell, otherwise "Bab" Scott, has become an actress in George Edwardes' English provincial company in A Runaway Girl.

Merit will tell, but the process is likely to be slow unless assisted by advertising. Let it be known in the profession what you have done. Otherwise the best results of your work will be wasted and your opportunities for better parts lessened. Write to Room 1, MIRROR, for professional card rates.

Four new one-act plays will be produced by the pupils of the Stanhope-Wheatcroft Dramatic School at their next matinee, on Thursday, April 20, at the Madison Square Theatre. One of these, A Precious Lode, is by Alfred Fisher, the well-known actor. Another, entitled A Flirtation in Fetters, is by Herbert Stebbins. In addition to these four new productions, a scene from Richelieu will be given.

Corinne, who was engaged for one week, to succeed Pauline Hall as a special feature with the Wilbur Opera company, has scored such a success that her engagement has been extended to five weeks. Miss Hall will rejoin the company for the Summer season.

Harry J. Jackson joined Kennedy's Players at South Norwalk, Conn., last week for the rest of the season.

Edwin Travers will be seen next season in an elaborate comedy production for which special scenery and printing is under way.

Charles Lloyd appeared again with success last week in W. H. Powers' role in The Ivy Leaf.

A Boy Wanted closed its season at Quincy, Ill., March 18.

Mae Sailor, of Shadows of a Great City, sang with success at a benefit in Hoboken, N. J., recently.

Harry Barlow and Alice Hamilton, both of the Gibney-Hoeffler company, were married at Meriden, Conn., March 21. Mr. Barlow is a son of Milt G. Barlow.

CURRENT AMUSEMENTS.

Week Ending April 1.

New York.

METROPOLIS (Third ave. and 142d St.), GRAHAM'S SOUTHERN SPECIALTY TROUPE.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE METROPOLITAN BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), THE TURTLE.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), UNCLE TOM'S CABIN.
THE PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.).
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), A REIGN OF ERROR—36 to 42 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE MIKADO.
MURRAY HILL (Lexington Ave. and 41st St.), OUR BOYS.
BROADWAY (Broadway and 41st St.), THE MUSKETEERS—15 to 21 Times.
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—48 to 55 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), IN GAY PAREE 8 to 14 Times.
KNICKERBOCKER (Broadway and 38th St.), E. H. SOTHERN IN THE KING'S MUSKETEER—33 to 40 Times.
HERALD SQUARE (Broadway and 35th St.), MATHEWS AND BULGER IN BY THE SAD SEA WAVES—32 to 39 Times.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—80 to 86 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), MLLE. FIFI—63 to 70 Times.
THIRD AVENUE (Third Ave. and 31st St.), ROBERT FITZSIMMONS' SPECIALTY COMPANY.
BIJOU (1239 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), AT THE WHITE HORSE TAVERN—58 to 65 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—54 to 60 Times.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—235 to 242 Times; CATHERINE, travesty—79 to 86 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), 5th Week of MRS. FISKE—FROU FROU—8 to 11 Times—DIVORCONS AND LITTLE ITALY Mar. 30.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), BUFFALO BILL'S WILD WEST announced for Mar. 29.
MINER'S (312-314 Eighth Ave.), IRWIN BROTHERS' BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—78 to 85 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), AMERICANS AT HOME—17 to 18 Times—JOHN INGERFIELD announced for Mar. 29.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
DUNN'S (23d St. West of Sixth Ave.), VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), THE AIR SHIP.
IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.). REPORT FOR DUTY—1 to 7 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE OLD HOMESTEAD.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-132 East 14th St.), BOWERY BURLESQUERS.
STAR (Broadway and 13th St.), SIDEWALKS OF NEW YORK.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (235-237 Bowery), GUS HILL'S VANITY FAIR.
PEOPLE'S (199-208 Bowery), OUTCASTS OF A GREAT CITY.
MINER'S (165 169 Bowery), SEMON'S EXTRAVAGANZA COMPANY.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.).
PARK (393 Fulton St.), JAXON OPERA COMPANY IN LUCIA, FAUST AND IL TROVATORE.
HYDE & BEHMAN'S (340-342 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), THE MOULIN ROUGE BURLESQUERS.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), THE BOHEMIAN BURLESQUERS.
EMPIRE (101-107 South 6th St.), HARRY MORRIS' LITTLE LAMBS.
COLUMBIA (Washington, Tillary and Adams Sts.) Closed.
GAYETY (Broadway and Middleton St.), A FEMALE DRUMMER.
LYCEUM (Montrose Ave. and Leonard St.), UNCLE TOM'S CABIN.
BIJOU (Smith and Livingston Sts.), KING OF THE OPIUM RING.
MONTAUK (585-587 Fulton St.), NAT. C. GOODWIN AND MAXINE ELLIOTT IN NATHAN HALE—2d Week.
MUSIC HALL (Fulton St. and Alabama Ave.). IN ATLANTIC CITY.

AT THE THEATRES.

Murray Hill—Our Boys.

The performance of Our Boys at the Murray Hill Theatre, by the Donnelly Stock company, last evening, was preceded by a new and laughable twenty-minute comedy, written by Emmett C. King, entitled The Father of His Country. The little farce, although based upon the old foundation of the young husband who is trying to keep his visit to the French Ball a secret from his wife, contains nevertheless a number of new and taking situations, and complications enough to hold the interest from first to last.

The author, in the role of Archibald Scorcher, gave a genuinely humorous portrayal of the excuse-making husband; Dorothy Donnelly, as Rosie Pert, the troublesome soubrette, was vivacious enough to keep any household in a turmoil, and Hannah May Ingham, as Mrs. Scorcher, made the best of her limited opportunities. The very small part of Dolan was satisfactorily played by Herbert O'Connor. Altogether The Father of His Country furnished a good twenty minutes of laughter, and with a little brushing up here and there could be made into an excellent vaudeville vehicle.

The old familiar comedy, Our Boys, was well presented and received the hearty appreciation that it deserved. Henry V. Donnelly played the role of Perkyn Middlewick with a trifle too much gusto and rather an exaggerated accent, but even though not quite truthful his portrayal was delightfully droll, and, in a way, sympathetic. Charles D. Waldron came out wonderfully in the part of Charles Middlewick, making a considerable stride toward the goal of leading-manhood. Walter Allen as Talbot Champneys was as inane as the prompt book demands, and William Redmund was a dignified and courteous Sir Geoffrey.

Hannah May Ingham played Violet Melrose with her accustomed grace and artistic finish; Sandol Milliken was girlish and attractive as Mary Melrose, and Dorothy Donnelly did an excellent bit of character work as Belinda. Rose Beaudet as Clarissa Champneys, Edwin Nicander as Kempster, and Herbert O'Connor as Poddles were more than satisfactory in their roles. Next week A Parisian Romance.

Grand—The Air Ship.

Joseph M. Gaite's farce-comedy, The Air Ship, seen recently at the Metropolis, sailed into Eighth Avenue last night and diverted a large audience of West Siders, who found much to applaud in the way of fun and frolic.

The Air Ship has a very presentable plot, which is more than may be said of some similar entertainments, and its story concerns the adventures of a profound inventor who scooted away to Alaska aboard an aerial motor, and who found a gold-lined lake. Leaving the lake there he returned to get some implements, but his air craft was wrecked and the location of the lake was lost. His nephew sets out to find it, however, taking a bevy of beauties who expect to corral millionaire husbands in the Klondike. The young man has with him also a convenient recipe for turning an arctic Winter into tropic Summer, and a highly ingenious perpetual motion machine, besides the air ship. He finds the lake, turns on the recipe, marries off the beauties, secures much gold, and then the whole outfit board the air ship for home, starting away by a capital mechanical effect that was hugely appreciated.

There is some fetching music, a lot of pretty costumes, and admirable scenery. Of the cast, the cheery and effervescent Marie Stuart was the especial feature and she was more than ably assisted by Lottie Burke, Stella Blair, Doherty Sisters, Marie Tillotson, Nana Bascom, Maryland Tyson, Helen Steele, Marie Watson, Dorothy Carter, Raymond Finlay, James T. Kelly, Ben Welch, Max Millian, Ren Shields, James Newman, E. D. Coe, Mike Smith, T. W. Arthur, George Errol, and J. Garrick.

American—The Mikado.

The Mikado, that never failing standby of stock opera companies, was presented last night in an elaborate manner by the Castle Square organization at the American Theatre. The revival marked the 450th performance of English opera at this playhouse, and in honor of the event the management distributed silver desk blotters as souvenirs.

The members of the company appeared to good advantage in the familiar characters of the favorite old opera, and the singers seemed to enjoy the performance almost as thoroughly as did their hearers.

Joseph Sheehan as Nanki Poo sang and acted admirably, and in the role of Yum Yum Laura Millard displayed her best ability. Henry Norman scored another unqualified success as Pooh Bah, Lizzie Macnichol was an excellent Katisha, and Frank Moulan a very satisfactory Mikado indeed.

The other parts were in thoroughly capable hands, and the chorus sang with its customary enthusiasm. The costumes were handsome, and the stage settings adequate.

Metropolis—Graham's Southern Specialty Co.

Graham's Southern Specialty company, an organization of colored performers, entertained a good house at the Metropolis Theatre last evening. The programme was an excellent one, containing a plenitude of the popular "coon" songs and music of a better class as well, together with many taking specialties. The first part was a musical burletta, Sarah Jackson's Reception, in which the entire company appeared. Tom McIntosh won honors as chief fun-maker among a large array of good people. After this came the olio, in which were William Mozambique English comedian, who made a big hit; Mr. and Mrs. Tom McIntosh in their familiar specialty, that scored as usual; Douglas and Reese Brothers, clever acrobats; Little Siren, a pleasing dancer, and May Bohee, prima donna. A cake-walk closed the performance, which altogether is one of the best of its kind yet offered.

Third Avenue—Robert Fitzsimmons Company.

While Tom Sharkey was being exploited at the Star Theatre last evening his fellow histrionic pugilist, Robert Fitzsimmons, heading his vaudeville company, received the plaudits of a big house at the Third Avenue Theatre. The programme embraced a number of good specialty people, notably the Folly Trio in a pleasing sketch; Drawee, juggler; Theo, in her musical specialty; Calcedo, wire walker; Conroy and McFarland, Irish comedians; the Carpos Brothers, acrobats, and McWatters and Tyson in a sketch. Mr. Fitzsimmons' part of the entertainment consisted of an exhibition of the manly art, in conjunction with "Yank" Kenny. It was duly applauded.

People's—Outcasts of a Great City.

Daniel A. Kelly in Outcasts of a Great City was greeted by a good audience at the People's Theatre last evening. Mr. Kelly is a favorite with the patrons of the People's, and he was applauded warmly. The supporting company was an acceptable one, and included Helen Desmond, Mildred Madge, Lillian Claire, Fanny Brady, Philip McCarthy, V. C. Armstrong, Henry Levian, George J. Peters, and others. The scenery was effective, and the audience manifested much appreciation of the performance. Next week J. E. Toole in Rip Van Winkle.

Star—The Sidewalks of New York.

Scott Marble's highly exciting melodrama, The Sidewalks of New York, was shown again last eevning at the Star Theatre, with all its familiar local color, capital scenery, and unnumbered thrills. To all of this was added a magnetic feature in the way of Thomas Sharkey, pugilist, who put in a few rounds of sparring with Bob Armstrong in the last act. In the cast were Neil McNeil, W. F. Clifton, John Price, Scott Marble, Arnold Reeves, Charles R. Ward, L. F. Howard, H. L. Barker, Tim Coughlin, Alice Gilmore, Ethel Montrose, Marie Booth, and Annie Ailt.

Columbus—Uncle Tom's Cabin.

The ever-popular Uncle Tom's Cabin, with a large cast, special scenery and appropriate stage settings, drew a large audience to the Columbus last night. Singing, buck dancing, and the inevitable cake walk added to the interest. Next week, A Female Drummer.

At Other Playhouses.

FOURTEENTH STREET.—The opening performance of Report for Duty has been postponed until this (Tuesday) evening for rehearsals and perfection of mechanical and electrical effects.

ACADEMY.—Denman Thompson and The Old Homestead returned last evening to their old stand.

LYCEUM.—Americans at Home will be succeeded to-morrow (Wednesday) by a new comedy, John Ingerfield, by Jerome K. Jerome.

BROADWAY.—The Musketeers, with James O'Neill, draws large audiences.

WALLACK'S—At the White Horse Tavern has begun its last week here. The Cuckoo follows.

BIJOU.—This playhouse will be reopened next Monday with The Purple Lady.

IRVING PLACE.—Cyrano de Bergerac is an immense success in German.

EMPIRE.—The stock company offers Lord and Lady Algy.

MANHATTAN.—Mlle. Fifi continues to big business.

GARRICK.—Zaza is still the bill.

VICTORIA.—The Rogers Brothers remain in A Reign of Error.

KNICKERBOCKER.—E. H. Sothern appears in The King's Musketeer.

CASINO.—In Gay Paree has begun its second week.

MADISON SQUARE.—Because She Loved Him So continues at this theatre.

DALY'S.—The Great Ruby attracts enormous audiences.

HERALD SQUARE.—Mathews and Bulger have begun their last week in By the Sad Sea Waves. R. D. MacLean, Odette Tyler, and Charles B. Hanford next week in Shakespearean revivals.

FIFTH AVENUE.—Mrs. Fiske will appear as Gilberte in Frou-Frou until Thursday, when she will revive Divorcons, and produce as a curtain-raiser Horace B. Frey's new one-act tragedy, Little Italy, in which she will appear as a young Italian woman of the Italian quarter of the metropolis. All of next week—the closing week of her engagement—she will appear as Tess of the D'Urbervilles, giving Wednesday and Saturday matinees.

SPENCER AS PAUL KAUVAR.

E. R. Spencer will be seen the coming season in Paul Kauvar. Mr. Spencer will revive this powerful play with careful attention to scenery, costumes and properties, and a strong company is promised for his support. Mr. Spencer was connected with this play for several seasons, appearing in the role of Gouroc. He will assume the title part in the revival, which, owing to the favor with which the romantic drama is now received, ought to prove successful.

THE STOCK COMPANIES.

The Romain Stock company, of Providence, repeated, by request, week of March 13 The Ironmaster, that had been played by them with much success in December, previous to the opening of the present subscription season. As Phillipe Derblay Mr. Romain was most intelligent and convincing, and scored a decided success. Malcolm Arthur's Mr. Moulinet was played in a manner that brought out its quaint humor. Special mention should be made of Louise Meredith, whose finished character work stamps her as a capable, resourceful actress.

* * *

An elaborate production of Faust was the offering of the Girard Avenue Theatre Stock company last week. Thoroughly couched supernumeraries, handsome and correct costumes, and a startling array of electrical effects made it an offering to be proud of. The cast was excellent, and much credit is due Stage-Manager George R. Edeson. Joseph Kilgour made a capital Mephisto. George Barbier left nothing to be desired as Faust. Edwin T. Emery was a handsome and manly Valentine. Valerie Bergere gave a most capable performance of Marguerite, and Dame Martha in the hands of Emma Maddern was skillfully handled. Others worthy of mention are Gilbert Ely, Wilson Hummell, Alice Pennoyer, Joseph Howard, Jacob Garnier, E. Lawrence, Ethel Lynn, and Mary Cody. Dr. Jekyll and Mr. Hyde is the bill this week.

Harry Burkhardt, who resigned from the Columbia Theatre Stock company, Newark, left for Philadelphia yesterday (Monday) to join the Forepaugh Theatre Stock company.

Valerie Bergere, leading woman of the Girard Avenue Theatre Stock company, was in New York yesterday for a few hours.

Edwin T. Emery, of the Girard Avenue Theatre Stock company, is spending a few days in this city.

* * *

The Weston Stock company, under the stage direction of Kendal Weston and the business-management of Julian Magnus, opened its season at the Harmanus Lyceum, Albany, N. Y., most successfully last week in The Wife. Its reception by the press has been most enthusiastic. The local critics pronounced the performance excellent in every detail. This week the bill is Rosedale. Mr. Magnus hopes to play in Albany and other cities throughout the Summer.

Lisle Leigh's performance of the title character in The Wife, with the Weston Stock company, last week realized a distinct success, the naturalness of Miss Leigh's methods calling for especial commendation.

* * *

The Columbia Theatre Stock company, Newark, put on Cumberland '61 last week, the various members of the company appearing to the usual advantage. Camille is given this week. The company will produce in the near future a new melodrama dealing with life on an American war vessel. The play contains numerous "sensational" scenes and requires elaborate scenic effects.

* * *

The Hopkins Stock company, Nashville, Tenn., put on Arrah-Na-Pogue week of March 13 for the benefit of the Irish societies on St. Patrick's Day, and played to S. R. O. on March 17 at advanced prices. Darrel Vinton was decidedly good as the jolly Shaun. Reta Villiers made a sympathetic Arrah.

* * *

Sarah Truax played Judith Orme, the leading female role in One Error, with the Shubert Stock company, at the Bastable Theatre, Syracuse, last week. Her intelligent, conscientious performance of this role won for her a striking success. During her long engagement with this company Miss Truax has been seen in many widely different roles, and the success that has marked her efforts is strong testimony to her ability.

* * *

The Musketeers was put on by the Valentine Stock company at Columbus, O., the scenery of the late Alexander Salvini's production, that was in storage in that city, being used, and the play was a great success. The original intention was to perform it for three nights, but it ran to large patronage for two weeks.

* * *

Max von Mitzel has been engaged for the Summer by the Thanhouser-Hatch Stock company, at the Academy of Music, Milwaukee. He will rejoin the Girard Avenue Theatre Stock company, Philadelphia, next season.

* * *

Owing to ill health Revel Germaine has left the Hopkins Stock company, Memphis, being succeeded by Joseph O'Meara. Another newcomer in the company is Gardner Crane, who is playing leading heavies. Emile Collins has gone to Nashville as a member of Colonel Hopkins' Stock in that city. Floy Crowell, leading woman, has steadily won admirers by her conscientious acting and splendid dressing of her parts. The regular season of the company will close May 1, but will be succeeded immediately by a Summer season of sixteen weeks.

* * *

William J. Romain, director and leading man of the Romain Stock company, now playing a subscription season at Providence, has proved his versatility in a number of different roles he has played with success during the engagement of the company. His skill as a stage director is evidenced in the clever work of the company. Ann Fletcher has again shown her special aptitude for male characterization by her clever impersonation of three distinct characters in an original "fantasy" written by herself, entitled The Lady or the Hair, which she gave as a curtain-raiser to The Queen's Shilling. Miss Fletcher's rapid changes in make-up and costume won hearty applause. The company has recently played two engagements in Newport with great success, the army and navy being largely represented in the audiences. This was a special compliment to Alethe Craig, leading woman of the company, whose father is a naval officer.

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Rose Stahl, leading woman of the Shubert Stock company, at the New Baker Theatre, Rochester, has emphasized the impression she made while at the Lyceum last Summer. Last week she added another hit to her list, that of Dora in Christopher, Jr.

* * *

Mary Davenport's excellent work in a variety of roles has made her a warm favorite with Milwaukee theatregoers during her engagement with the Thanhouser-Hatch Stock company, at the Academy of Music, in that city.

* * *

Grace Henderson, leading woman of the Imperial Theatre Stock company, St. Louis, resigned from that company last week. Nellette Reed will assume Miss Henderson's roles.

* * *

Emmet Shackelford, who has been for two seasons a member of the Neill Stock company at Cincinnati, has been engaged by Mr. Neill for a Summer season at Minneapolis.

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It is the intention of T. Daniel Frawley to revive several old successes with his stock company at Washington this Summer, and whenever possible the principal roles will be played by those who originated them. Several well-known players have already been engaged for single weeks during the season.

* * *

Joseph Maddern has been engaged to play light comedy roles with the Schubert Stock company, Rochester, N. Y.

* * *

Robert Drouet, after a thirty weeks' engagement as leading man of the Murray Hill Theatre Stock company, began rehearsals last week with Charles Coghlan's company in Citizen Pierre.

* * *

At the Théâtre Français, Montreal, week of March 20, Captain Lettarblair was presented. The role made famous by E. H. Sothern was capitally portrayed by Benjamin Horning. Harry W. Rich in comedy lines was fully up to his standard, and Walton Townsend, Morris McHugh, J. H. Robertson, and L. C. O'Brien did all that was expected of them. Drew Morton made a good Jorkins in addition to managing the stage. Esther Moore, Alma Aiken, and Nellie Callahan left nothing to be desired. The scenery was in keeping with the excellent reputation of the Français, and the audiences crowded the theatre from Monday to Saturday. For this week Our Regiment is given. A big production of The World is announced for the near future.

* * *

Thomas Phillips has signed with T. D. Frawley for his stock company at the Columbia Theatre, Washington. This is Mr. Phillips' fourth season with Mr. Frawley.

* * *

Frank H. Crane has joined the Alcazar Theatre Stock company, San Francisco.

AN INTERNATIONAL BAND CONCERT.

Nine thousand persons gathered in the Seventh Regiment Armory on Saturday evening to applaud one of the most remarkable military band concerts ever given in this city. Dan Godfrey's British Grenadier Guards Band, Ernest Neyer's Seventh Regiment Band, and the Fifth Royal Scots Pipe Band of Canada played separately and together, arousing the immense audience to wild enthusiasm. Dan Godfrey's musicians gave a superb performance of classical and descriptive numbers, showing tone, quality, accuracy, delicacy and shading of a sort that has not been heard here from any other military band since the days of Gilmore. The exquisite blending of instrumentation, the richness of production and the matchless precision were beyond praise. The Scots exploited bagpipes and did some Highland dances, and the Seventh Regiment Band acquitted themselves with credit in obvious realization of the hopelessness of comparison with Godfrey's musical magicians. F. L. Kettlewell, cornet, and E. S. Redfern, flute, of the British Guards Band, contributed solo work of uncommon excellence. Dan Godfrey's band played twice at the Academy of Music on Sunday, and have begun a tour of the country under direction of Charles A. E. Harriss.

AN OPERATIC BENEFIT.

At Carnegie Lyceum on Saturday night a benefit performance in aid of a destitute family was given by a number of accomplished musicians and Hassan Ben Ali's Toozoonin Arabian Troupe.

The programme began with Verdi's "Forza del Destino," charmingly sung by Miss L. Rosenburg, and after two well rendered solos by Miss B. Sewards and Mlle. A. D'Alma the solo and duet numbers from Cavalleria Rusticana were sung in costume by Misses Williams, Sewards, and Rosenburg, and Sigs. L. Sabatelli and D. Cantori.

Signora Firmini followed in the soprano aria from Aida, her dramatic expression and well cultivated voice winning for her several hearty outbursts of applause.

The third act of Faust was then sung in a very creditable manner by Mlle. H. Hervé as Margherita, Mlle. A. D'Alma as Siebel, Miss Sewards as Marta, L. Sabatelli as Faust, and D. Cantori as Mefistofele. The entertainment ended with the interesting performance of the Toozoonin Arabs.

SAID TO THE MIRROR.

MAURY PHILLIPS: "George H. Emerick has never been connected with McCarthy's Mishaps. Repeated statements that he is 'no longer connected' with that company are intended, no doubt, to injure our business."

STUART: "Let me deny the report that Connie Thompson is no longer with my company in 1492. Miss Thompson is meeting with her usual success in the role of Bridget.

C. R. GARDINER: "The Van Dyke-Eaton company, I learn, are pirating my plays, Fate and Only a Woman's Heart, the latter under false title given in the Dramatist Club's list A Noble Outcast. It seems strange that responsible local managers still allow these unlawful productions."

OLD STAGER: "In the obituary notice published in your issue of last week, instead of 'Caroline Wilson, widow of Theodore Wilson,' should it not have read 'widow of Theodore Morris'? You will observe that the lady is afterward referred to as Mrs. Morris. Theodore Morris, more generally known as Colonel Morris, was manager of the Grand Opera House, Brooklyn, N. Y., for several seasons. He at first had it in conjunction with Edwin Knowles and afterward alone. Theodore Morris was at one time associated with the late Bernard Macauley in Wood's Theatre, Cincinnati, Ohio, and also in Macauley's Theatre, Louisville, Ky.—the same Theodore Morris who managed the Grand Opera House, Brooklyn. His real name might have been Wilson, but he was known to the profession and most of the public as Morris."

CHARLES E. BLANEY: "The report published in some of the daily papers to the effect that I have leased the Academy of Music is quite without foundation. The King of the Opium Ring, which has been doing enormous business at the Star Theatre, will begin an engagement at the Academy about May 1, but I will not assume control of the house by any means."

WINONA BRIDGES: "The name of Baby June appeared in the cast of London Life last week. Baby June is in a boarding school at Harrison, N. Y. As she is the original and only Baby June, I'd like to have this known."

W. L. REID: "Allow me to contradict the statement that Coleman's Comedians, under my management, were canceled at Simcoe, Can., by the local manager after their first performance. I was booked in Simcoe for two nights, but on arriving at the town found the prospects so bad that I notified the manager that I would only play one night."

KELLY'S KIDS.

Manager T. W. Dinkins has recently entered into an arrangement with R. F. Outcault, the well-known author of the "Yellow Kid," to produce next season by permission of the *World* Mr. Outcault's latest success, now running in that paper, and known as "Kelly's Kids," in the form of a farce-comedy. Mr. Dinkins has associated with him P. A. Paulscraft, who is booking this attraction. Mr. Dinkins will have the exclusive privilege and right to use for advertising purposes all of the author's original cartoons of Kelly's Kids, which have been duly copyrighted. The company will embrace thirty people, and will carry everything in the way of scenery and properties.

MATTERS OF FACT.

Arthur Boyce scored in the tenor roles with the Tivoli Opera House company at San Francisco, Cal., the past season. Mr. Boyce will consider offers for the Summer and next season.

Mr. and Mrs. Neil Litchfield, who are filling a special engagement with the Josh Spruceby company, will accept engagement for the Summer.

Wausau, Wis., is a good Sunday show town, and Manager H. Sutherland, of the New Columbia Theatre, has some desirable open time in April, May and June. He will give a guarantee to good attractions.

Al. G. Field will let his play, Darkest America, from the pen of Frank Dumont, on rayolty. The piece has been a winner on the road.

The P. B. Haber Show Printing Company, of Fond du Lac, Wis., advertise the cheapest date slip and the quickest delivery of any printing house in the West. They make a specialty of type and block work, three sheets, etc.

The Pan-American Exposition to be held at Buffalo in 1901 will attract crowds to that city. The Music Hall, which is owned by the German Young Men's Association, and managed by W. H. Brennan, can be rented, or is offered for sale.

A NOTABLE BENEFIT.

Great Performance in Aid of the Actors' Fund of America.

A more successful benefit, from all points of view, has not been given in aid of the Actors' Fund than last Thursday's benefit at the Fifth Avenue Theatre. There was a large and interested audience. There was a long and brilliant programme. There were no disappointments; everything advertised in the preliminary announcements was faithfully fulfilled; every star who had promised to appear was on hand. As a consequence when the audience left the theatre there was but one expression of opinion about the benefit—an emphatic expression of enthusiasm on all sides.

The day itself was unpropitious, but in spite of the disagreeable, drizzling rain the house was crowded. Before noon carriages began to arrive, and when the curtain rose on the first number at 12.45 there was scarcely an empty seat.

The theatre itself had all the appearance of a gala occasion. The lobby was festive with palms. Manager Knowles ubiquitously welcomed the audience. "Aunt" Louisa Eldridge, younger than ever, assisted by her active committee of actresses, did a thriving trade in programmes and boutonnieres. The ushers, as handsome a lot of leading men as ever did duty in the cause of charity, performed their office with dignified serenity.

After an overture by the Fifth Avenue Theatre orchestra, augmented for the occasion, Colonel Robert G. Ingersoll walked upon the stage amid a storm of applause. In his most impressive manner he delivered a brief address on the subject "The Children of the Stage." The address, prepared especially for the benefit, was listened to with rapt attention. Subjoined is Colonel Ingersoll's address in full:

Disguise it as we may, we live in a frightful world, with evils, with enemies, on every side. From the hedges along the path of life leap the bandits that murder and destroy; and every human being, no matter how often he escapes, at last will fall beneath the assassin's knife.

To change the figure, we are all passengers on the train of life. The tickets give the names of the stations where we boarded the car, but the destination is unknown. At every station some passengers, pallid, breathless, dead, are put away, and some with the light of morning in their eyes get on.

To change the figure again: On the wide sea of life we are all on ships or rafts or spars, and some by friendly winds are borne to the fortunate isles, and some by storms are wrecked on the cruel rocks. And yet upon the isles the same as upon the rocks, death waits for all. And death alone can truly say, "All things come to him who waits."

And yet, strangely enough, there is in this world of misery, of misfortune and of death, the blessed spirit of mirth. The travelers on the path, on the train, on the ships, the rafts and spars, sometimes forget their perils and their doom.

All blessings on the man whose face was first illuminated by a smile!

All blessings on the man who first gave to the common air the music of laughter—the music that for the moment drove fears from the heart, tears from the eyes, and dimpled cheeks with joy!

All blessings on the man who sowed with merry hands the seeds of humor, and at the lipless skull of death snapped the reckless fingers of disdain! Laughter is the blessed boundary line between the brute and human.

Who are the friends of the human race? They who hide with flowers the cruel rocks of fate—the children of genius, the sons and daughters of mirth and laughter, of imagination—those whose thoughts, like moths with painted wings, fill the heaven of the mind.

Among these sons and daughters are the children of the stage, the citizens of the mimic world—the world enriched by all the wealth of genius—enriched by painter, orator, composer and poet. The world of which Shakespeare, the greatest of human beings, is still the unchallenged emperor. These children of the stage have delighted the weary travelers on the thorny path, amused the passengers on the fated train, and filled with joy the hearts of the clingers on spars, of the floaters on the rafts.

These children of the stage with fancy's wand rebuild the past. The dead are brought to life and made to act again the parts they played. The hearts and lips that long ago were dust are made to beat and speak again. The dead kings are crowned once more, and from the shadows of the past emerge the queens, jeweled and sceptred as of yore. Lovers leave their graves and breathe again their burning vows; and again the white breasts rise and fall in passion's storm. The laughter that died away beneath the touch of death is heard again and lips that fell to ashes long ago are curved once more with mirth. Again the hero bares his breast to death; again the patriot falls, and again the scaffold, stained with noble blood, becomes a shrine.

The citizens of the real world gain joy and comfort from the stage. The broker, the speculator, is ruined by rumor; the lawyer, baffled by the intelligence of a jury or the stupidity of a judge; the doctor who lost his patience because he lost his patients; the merchant in the dark days of depression, and all the children of misfortune, the victims of hope deferred, forget their troubles for a little while when looking on the mimic world. When the shaft of wit flies like the arrow of Ulysses through all the rings and strikes the centre; when words of wisdom mingle with the clown's conceits; when folly laughing shows her perks and mirth holds carnival; when the villain fails and the right triumphs, the trials and the griefs of life for the moment fade away.

And so the maiden longing to be loved, the young man waiting for the "yes" deferred; the unloved wife, hear the old, old story told again, and again within their hearts is the ecstasy of requited love.

The stage brings solace to the wounded, peace to the troubled, and with the wizard's wand touches the tears of grief and they are changed to smiles of joy.

The stage has ever been the altar, the pulpit, the cathedral of the heart. There the enslaved and the oppressed, the erring, the fallen, even the outcast, finds sympathy, and pity gives them all her tears, and there in spite of wealth and power, in spite of caste and cruel pride, true love has ever triumphed over all.

The stage has taught the noblest lesson, the highest truth, and that is this: It is better to deserve without receiving than to receive without deserving. As a matter of fact, it is better to be the victim of villainy than to be the villain; better to be stolen from than to be a thief, and in the last analysis the oppressed, the slave, is less unfortunate than the oppressor, the master.

The children of the stage, these citizens of the mimic world, are not the grasping, shrewd and prudent people of the mart; they are improvident enough to enjoy the present and credulous enough to believe the promises of the universal liar known as hope. Their hearts and hands are open. As a rule genius is generous, luxurious, lavish, reckless and royal. And so, when they have reached the ladder's topmost round, they think the world is theirs and that the heaven of the future can have no cloud. But from the ranks of youth the rival steps. Upon the veteran brows the weaths begin to fade, the leaves to fall; and failure sadly sups on memory. They tread the stage no more. They leave the mimic world, fair fancy's realm; they leave their palaces and thrones, their crowns are gone, and from their hands the sceptres fall. At last, in age and want, in lodgings small and bare, they wait the prompter's call; and when the end is reached maybe a vision glorifies the closing scene. Again they are on the stage; again their hearts throb high; again they utter perfect words; again the flowers fall about their feet; and as the curtain falls the last sound that greets their ears is the music of applause, the "bravos" for an encore.

And then the silence falls on darkness.

Some loving hands should close their eyes, some loving lips should leave upon their pallid brows a kiss; some friends should lay the breathless forms away and on the graves drop blossoms, jeweled with the tears of love.

This is the work of the generous men and women who contribute to the Actors' Fund. This is charity! And these generous men and women have taught, and are teaching, a lesson that all the world should learn, and that is this: The hands that help are holier than the lips that pray.

After the applause subsided Joseph O'Mara's fine baritone was heard in two operatic selections. He was accompanied by Signor De Novellis, conductor of the Broadway Theatre Opera company. Then, after the inspiriting overture to The Runaway Girl had been played by the orchestra, the curtain rose on the scene from The Musketeers representing Miladi's apartments in the Louvre. This scene, the strongest and most exciting in the Dumas romance, was acted by James O'Neill and Blanche Bates in a way that woke the house to enthusiasm. Mr. O'Neill has never appeared to better advantage and Miss Bates played Miladi with more than her accustomed intensity and power. The Richelieu of Henry Lee was another fine performance that won the reward of hearty applause.

J. E. Dodson followed the Dumas scene and every one in the audience leaned forward expectantly. Mr. Dodson justified this eagerness. In his quaint way he unburdened himself of a "Burlesque Ballad" and sent the audience into convulsions of laughter.

M. Pol Plançon came next on the programme, and, as a matter of course, received an ovation. He sang "Si Tu Veux, Mignonne," by Massenet, and "En Route," by Schumann. M. Plançon was accompanied by E. Romayne Simmons.

After another brief intermission the curtain rose on the cathedral scene from The Moth and the Flame. This scene, constituting a symmetrical little play in itself, was perfectly played by Mr. Kelcey, Miss Shannon, Grace Reals, Marion Abbott and the rest of the excellent company.

From this tense scene the audience was transported to the exuberant fun of The Silent System. N. C. Goodwin played the speechless hero and Maxine Elliott his beautiful but too loquacious spouse. Mr. Goodwin in the part first played here by Coquelin proved himself as adept a pantomimist as the great Frenchman. Miss Elliott, beautiful as a Greek goddess, won the sympathy of the audience in spite of the shrewishness she was obliged to depict.

Cissie Loftus came next. She modestly acknowledged the applause that welcomed her, and then in her piquant, unostentatious way proceeded to imitate, successively, Ada Rehan, Dan Daly, Phyllis Rankin, Edna May, May Irwin, and Letty Lind. Miss Loftus' imitation of these distinct personalities was recognized as perfect, and she scored a great hit.

Mr. and Mrs. James A. Herne and their company followed in the fourth act of Griffith Davenport, W. H. Crane and his company gave the second act of The Head of the Family, and, for the concluding feature of the programme, Mrs. Fiske and her company presented the Venetian scene from Frou-Frou.

The benefit began at 12.45 and lasted till nearly 6. Wilfrid North acted as stage-manager. The committee of ushers comprised John E. Kellard, chairman; Wilton Lackaye, Henry E. Dixey, Edgar L. Davenport, Charles A. Stevenson, William Courtleigh, Aubrey Boucicault, Edwin Arden, George F. Nash, and A. Lempriere Pringle.

The committee on flowers and programmes comprised "Aunt" Louise Eldridge, chairman; Grace Huntington, Rosalie de Veaux, Mattie Ferguson, Kate Bartlett, Annie White, Emma Leighton, Minnie Victorson, Millie Thorne, Anna Waring, E. Faubel, Maida Craigen, Bijou Fernandez, Delphine Perrault, Edith Winthrop, Mary Taggard.

The receipts were in the neighborhood of $3,000. E. H. Sothern sent his check for $100 to the committee; Lotta paid a premium for her box. Boxes were also purchased by Daniel Frohman and others.

The benefit was arranged by Edwin Knowles, manager of the Fifth Avenue Theatre, and Harrison Gray Fiske, chairman of the Actors' Fund Benefit Committee.

CUES.

While Remember the Maine (Western) was at Brigham City, Utah, recently John P. Carroll, J. P. McSweeney, and Frank Cotton were guests of Bishop Nichols, of the Mormon Church of Brigham.

Mrs. Edward Harrigan has sold, to an unnamed purchaser, the three-story and basement house 68 West Thirty-sixth Street, adjoining the Lambs' Club and immediately in the rear of the Garrick Theatre. Mrs. Harrigan, who owns the largest share in the theatre, bought this property at the time the theatre was built, in the belief that more space might be needed, but no use was found for it.

George Bowles' spectacle, Bo-Peep, renamed Mother Goose, will be shown at the Fourteenth Street Theatre on April 24.

C. G. Ball, treasurer of T. E. Minco's enterprises, is spending this week in Washington, D. C., entertaining his father, Gainham Ball, of Medina, N. Y., a G. A. R. veteran of the Nineteenth New York Battery.

Will A. Page, formerly dramatic critic of the Washington *Post*, was married to Adelaide Sloan Bolway at Washington March 22.

London Life will rest during Holy Week, resuming its tour at Newark, N. J., next Monday.

Frank Dietz will terminate his engagement as manager of the Grand Opera House, Brooklyn, next Saturday night, and will begin on April 3 his eleventh Summer season as contracting agent and manager for Henry J. Pain, president of Pain's Fireworks Company. Mr. Dietz has had a successful season at the Grand and has done much toward restoring to that theatre the popularity it once enjoyed.

Buffalo Bill's Cossacks, who were delayed by storms in the Black Sea, arrived in Boston on Saturday by way of the Cunard Line, and were immediately brought on to New York by their manager, Morris Kern.

Kirke La Schelle has assumed the management of Wilton Lackaye's tour in Charles O'Malley, which will begin April 10.

Edwin Holt will join Stuart Robson early in April, for the remainder of the season.

Proposals for leasing of Grand Opera House, Freeland, Pa., will be received up to April 8. Good show town. For particulars address J. J. McNelis, secretary.

LETTERS TO THE EDITOR.

A HOTEL KEEPER EXPLAINS.

PEORIA, ILL., March 7, 1899.

To the Editor of The Dramatic Mirror:

SIR.—With reference to an article relative to the treatment of certain members of the Holden Opera company at the Cosmopolitan Hotel, Dec. 19 last, which was published in THE MIRROR of Jan. 28 last, permit me to correct some errors evidently resulting from misrepresentation of the truth, as evidenced by a number of reputable witnesses, and as shown by the court records of the legal proceedings had in the matter.

My arrangement was to board and lodge certain members of the company at specified reduced rates, under certain conditions; and notwithstanding the fact that when the company arrived it consisted, as I saw it, of six couples and five dogs, and notwithstanding that no provision had been made in the contract for the dogs, I made every reasonable effort to make the entire company as comfortable as possible.

In accordance with the necessary rules of every properly conducted business, certain chairs and tables in the dining-room were reserved for guests whose places were established long before the Holden Opera company came. Two chairs were reserved for two gentlemen whose business compels them to walk several blocks, get their dinner and return, all within forty minutes. Members of the company were particularly requested not to occupy these chairs. They, however, evidently imbued with the old Adamic spirit, insisted on taking what was forbidden, notwithstanding that there were plenty of other seats in the dining-room.

Mr. and Mrs. Brackett or Mrs. De Long, when requested the third or fourth time to vacate these particular seats, were inclined not to do so, whether or no. Mrs. Brackett arose and sweeping about haughtily, said she would leave the house if they could not sit where they wished to. Whereupon she left the dining-room. Mr. Holden then arose and said if his people could not eat without being insulted he wished to receive his bill so that they might leave the house. To this I said "All right," and Mr. Holden and myself walked out of the dining-room together. When we reached the hall Mrs. Brackett accused me of treating my house girls like dogs and insulting them, and said that I had treated them (the Holden company) like dogs. I said, "You are telling a story."

The next thing I knew Mr. Brackett had hold of my whiskers with both hands. While he was yanking away at my whiskers, some one, Mr. Holden I think, struck me, while another caught my right arm and severely wrenched my muscles. At this juncture my wife came out and placed herself between us. Ravenscroft then said, "Kill the red-whiskered son of a gun." By this time the matter seemed to be getting serious enough to warrant me in taking such measures as I could to protect myself from the combined onslaught of a number of persons, and I hurried to my room for a revolver. They, however, took the gun from me, and when they failed to return it I had a warrant issued for the members of the company, charging them with assault and battery. At the trial which followed their arrest Brackett and wife were fined $13.60 and costs. Ravenscroft waived examination, with the result that his trial was never called.

They had me arrested for carrying concealed weapons and threatening to kill, and for selling liquor without a license, but none of these charges could be made to stick when the matter came to trial, as it was shown to the satisfaction of the court that the charges were maliciously trumped up for the purpose of annoying me.

So far as the legal proceedings in these matters were concerned the court records will bear me out in my statements. My disposition is to be fair and courteous to all guests of the Cosmopolitan Hotel, and my record as hotel manager and proprietor for many years is sufficient to show that I have been successful in a large measure in this regard. It has been a custom with me to pay particular attention to theatrical people, knowing that all the comforts of home life which they can expect must largely depend upon the disposition of hotel managers in the various places where the work of their profession makes it necessary that they shall seek entertainment.

In the case of the Holden Opera company the circumstances were unfortunate, and I regret that they should have occurred in my house because of the necessity of enforcing certain rules which are recognized alike by the hotel profession and the traveling fraternity the country over as necessary to good management, good service and success.

Trusting that THE MIRROR will set me right in this matter so far as it may do so consistently, and with kindly regards, I am,

Yours truly, A. W. WHITE.

PEORIA, ILL., March 7, 1899.

To Whom it May Concern:

So far as the legal proceedings are concerned in the matters above referred to, will say that said proceedings were had in my court, and were substantially as set forth above.

Respectfully,
(Signed) GEO. B. SUCHER,
Police Magistrate.

THEATRICAL INJUSTICE.

To the Editor of The Dramatic Mirror:

SIR.—The following was clipped from the New York correspondence of the Fort Worth, Texas, *Register:*

"It has often been asserted that actors are the most ungrateful creatures on earth. A later day case which might prove this to be partly correct is cited in the utter failure of Charles H. Hoyt's farce, A Dog in a Manger, in Washington recently. It is related by a close friend of the stricken playwright that his worst critics after this piece failed were the actors in the company, and many of them, too, are persons who have enjoyed good salaries while in Mr. Hoyt's employ."

I decline to be made a party to this false denunciation, and it appears to me that the writer of it is sturdily endeavoring to shift the blame from where it rightfully belongs. I wish to state that in my humble opinion A Dog in the Manger was not the ghastly failure that it has been voted by some erudite persons who pose as the censors of public opinion.

The play in itself is a good one, both in construction and in plot. The bits of character were truthful and vigorous, the plot unique, intricate and interesting. The rehearsals (owing to the very unfortunate illness of Mr. Hoyt) were superficial and the production hurried, but the play proper does not detract from Mr. Hoyt's dramatic genius, but, *au contraire*, adds lustre to it. Mr. Hoyt departed from his original methods, and instead of giving the public a rollicking, meteoric and kaleidoscopic farce-comedy, he dared to disappoint public expectation and gave a drama pure and simple. Of course the public cannot forgive that; but that was not the fault of the dramatist, but his failure to make the public believe that he was capable of better things than they had expected of him; and I desire to say that had Mr. Hoyt been in good health A Dog in the Manger would have been metamorphosed and remodeled within a week to meet the most radical wishes of the public.

What appears strange to me is that a prominent dramatist like Mr. Hoyt should be taken so seriously to task for what the critics are pleased to pronounce one failure. Do they stop to consider that the author of A Dog in the Manger can point to sixteen successes within fifteen years? What matters, then, if he has scored one failure? Other men have done worse, both in public and private life, politically, financially, and mechanically, and but little has been said about it. The truth of the matter is that Mr. Hoyt has made a mistake, instead of a failure, and my heartfelt wish is that he may shortly regain his health to in a measure refute the stories which some people are actively circulating to dim the lustre of his genius. To quote from the tabooed play, "He has been both my employer and my friend," and I strenuously object to being classed among his detractors. I sincerely hope and trust that I may yet live to see the day when he shall have recovered his health, and resumed his place in the foremost ranks of the public's caterers. WILLIAM DEVERE.

E. J. HALL REPLIES.

PINE BLUFF, ARK., March 10, 1899.

To the Editor of The Dramatic Mirror:

SIR.—I wish to reply to the letter of Ida C. Ward, of Greenville, Miss., published in THE MIRROR of Feb. 25. Miss Ward assails the stage for vulgarity. Her specific instance was in reference to "a young man rushing across the stage in a nightshirt." This terrible scene is enacted in Howard P. Taylor's play, The Little Sinner, produced by the Myrkle and Harder company, of which I am in advance. For the lady's benefit I will say that the gentleman was dressed in an ordinary suit of clothes, with his trousers rolled up to his knees, and that the nightshirt was on over his clothes. However, if we ever return to her city and have an occasion to produce the same play, we will have the actor remove his nightshirt. Miss Ward speaks of Greenville as one of the best theatregoing towns in the State. With this we are willing to agree, and the credit should be given to the local manager, one of the best in the South, Harry March.

EUGENE J. HALL.

A SINGER'S STATEMENT.

NEW YORK, March 23, 1899.

To the Editor of The Dramatic Mirror:

SIR.—In THE MIRROR of March 25 appeared an article headed "From a Song Writer," signed by Charles K. Harris, in which that person says that "as the composer of the song he ought to know who popularized 'After the Ball.'"

I never claimed to be the first to sing this song, but according to the press, clippings from which I send you with this, and according to the public, upon the applause of which the newspapers based their articles in the premises, I was the first singer to make an impression with it.

More than this—and this is directly pertinent to Mr. Harris' statements—I have in my possession several letters written to me by Mr. Harris in which Mr. Harris has directly, definitely, and in the phraseology of gratitude, credited me with having been the singer who popularized "After the Ball." In the light of this statement, a solemn hush should now fall upon the subject.

Yours sincerely, J. ALDRICH LIBBEY.

VERY ANGRY.

ST. LOUIS, MO., March 10, 1899.

To the Editor of The Dramatic Mirror:

SIR.—In a recent issue of THE MIRROR I came across an attack or adverse criticism on Julia Arthur and her company. It is a severe one all around, and sounds almost like a personal grudge, but I have nothing to say about it except the attack made upon the leading man, which I, as a very sincere and stanch friend, cannot read without getting very angry. I think it a very unjust criticism indeed, as the man is a man of fine physical appearance, graceful and refined, and a very capable actor in his line.

You will perhaps laugh at this letter, but what is the use of claiming to be a friend if one does not fight for the friend when we see them unjustly and cruelly assailed by some small-minded, pusillanimous individual?

I am astonished that you allow such an article published, as the criticised party has always been spoken highly of by THE MIRROR.

Respectfully, BESSIE ALLEN.

LANGUAGE ON THE STAGE.

NEW PHILADELPHIA, OHIO, March 21, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Surely the use of language is a fine art, as was demonstrated recently in your paper in the criticism of the reading of Julia Arthur as Rosalind. An elocutionist can be made. An orator is a natural product. Shakespeare's plays cannot properly be played by one who does not know the meaning of words, nor the effect of emphasis. The actor should not only commit his lines, but he should know the sentiment that the author intends to convey. That language which conveys the thoughts of the speaker to the auditor in such manner that the hearer knows exactly what the speaker intends him to know is the best language. I heard the elder Salvini once in Italian, and, with his perfection of acting, it was more intelligible than some acting I have known in English. Yours truly, M. V. REAM.

MUSICAL NOTES.

The testimonial performance given last Thursday at the Metropolitan Opera House in memory of the late Anton Seidl realized $17,000 for the fund for the support of Mrs. Seidl. At her death this fund will be devoted to the establishment of a music scholarship at Columbia University.

The female employes of the Postal Telegraph Company in San Francisco each received two seats for Nellie Melba's performance of Romeo and Juliet in that city last Thursday as guests of John W. Mackay.

Heinrich Meyn, assisted by the Kaltenborn String Quartette, gave a highly successful song recital at popular prices at Mendelssohn Hall last Thursday.

Emil Sauer's third piano recital occurred at Carnegie Hall last Tuesday.

The Boston Symphony Orchestra, William Gericke conducting, gave their last matinee concert of the season at Carnegie Hall on March 22, with Teresa Carreno as soloist.

An enjoyable concert, arranged by the young men and women's league of the Montefiore Home, occurred last Wednesday at the Waldorf-Astoria, the soloists being Eloise Morgan, Albert Lockwood, Herbert Witherspoon, and M. Bernstein.

The engagement of the Maurice Grau Opera company at the Metropolitan Opera House ended last week.

The last private musicale of the Manuscript Society will be given at the Transportation Club on Saturday, April 8, instead of on April 1, as has been announced heretofore. The next public concert, at which many notable artists will appear, is to be given at Chickering Hall on April 11.

Madame Gadski has been engaged by Maurice Grau for the coming grand opera season at Covent Garden, London.

AMATEUR NOTES.

The Princeton University Glee, Banjo and Mandolin Clubs gave a successful entertainment at the Waldorf-Astoria last Friday.

The Delta Upsilon Society of Harvard University presented an original play, Fortune by Land and Sea, by Thomas Heywood and William Rowley, at the Bijou Theatre, Cambridge, Mass., on March 24, under direction of Mrs. Janet Edmondson Walker.

Greek scholars of Yale University will play Antigone at the Classical Club, New Haven, Conn., this (Tuesday) evening.

THEATRE FIRES.

The Lyceum Theatre, Halifax, N. S., formerly Temperance Hall, was destroyed by fire March 15. The theatre was built in 1854. Clara Morris, Gertrude Kellogg, E. L. Davenport, Neil Warner, Frank Roche, Lucille Western, Harry Bloodgood, W. F. Owen, and many others of note appeared there. Of late years the theatre has been used occasionally for vaudeville performances.

The King Opera House, Greenville, Texas, was totally destroyed by fire March 17. The house will be rebuilt immediately and will reopen next season.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Joseph Palmer, late of Neil Burgess's County Fair company, heads the bill in a sketch called A Visit to Wigglestown, which is a version of The Widow Bedott. Mr. Palmer plays the widow, and is assisted by Mrs. Palmer and Alden Ross. The bill also includes Florence Bindley, versatile comedienne; Lillian Green and William Friend, in their sketch, Mrs. Bruno's Burglar; Edwin R. Lang, the poetical tramp; the Bon Ton Trio, in My Friend from Ireland; Matthews and Harris, comedy duo; May Kempest, vocalist; Kilroy and Britton, sketch team; Fostelle and Emmett, musical comedy duo; Zanfrella and Ashley, acrobatic team; Jack Norworth, comedian; Hadj Lessig, gun-spinner, and Frank Cotton's donkeys. Tony Pastor sings his new songs every evening.

Harlem Music Hall.

The programme includes John C. Fox and Katie Allen, Pauline Willard and Hattie F. Neffien, Gertrude Haynes, Johnson and Dean, Williamson and Stone, Lawson and Namon, Annie Loyd, Halliday and Ward, and the Harbecks.

Koster and Bial's.

Cheridah Simpson is a newcomer here, and introduces a new specialty. The bill also includes the Montrose Troupe, acrobats; Moung Toon and Moung Thit, Burmese jugglers; Rappo Sisters, dancers; Beaumont Sisters, comediennes; the Rixfords, acrobats; Henri French, bicyclist and juggler; Kelly and Ashby, comic acrobats; Sadi Alfarabi, equilibrist, and the three Rio Brothers, ring performers.

Keith's Union Square.

The Four Cohans, in George M. Cohan's sketch, Running for Office, head a bill which includes O'Brien and Havel, acrobatic comedy duo; William Jerome, parody singer; Yorke and Adams, Hebrew comedies; Lillie Western, musical expert; Merkel Sisters, acrobats; Reno and Richards, acrobatic comedies; the biograph with new views; Ward and Curran, comedy duo; Pat and Mattie Rooney, dancers; May Cook, cornetist; Fox and "Foxie," clown and dog act, and Anna Wilmuth Curran, vocalist.

Palace.

The bill is confined to vaudeville acts, and includes Arthur Dunn and Clara Jerome, in their new act, The Messenger Boy; James Thornton, monologist; Montgomery and Stone, blackface comedians; Bonnie Thornton, comedienne; Grapewin and Chance, in A Mismated Pair; Bert Howard and Leona Bland, musical comedy sketch; Seymour and Dupree, acrobatic comedy duo; Guilbert, equilibrist; Hart Brothers, musical experts; Clara Beckwith, Fogarty and Francesca, comedy pair; Arthur Amsdem, novelty act, and Mardo, juggler.

Proctor's.

Theresa Vaughn, in her German songs; Patrice, in her new play, Edna's Ghost; Eva Williams and Jack Tucker, in Skinny's Finish; Jones, Grant and Jones, colored trio, and Batty's Bears are the features. The bill also includes the Donovans, Irish farceurs; Lotta Gladstone, comedienne; The Kenyons, equilibrists; Al. H. Raymond, Dutch comique; Weston and De Vaux, musical comedians; Kenno and Welch, grotesque acrobats; Chas. Diamond, harpist; Rench and Kennedy, eccentrics, and Hornemann, magician.

Weber and Fields' Music Hall.

The last nights of Hurly Burly are announced. This burlesque and the one on Catherine continue as the principal features of the bill. In the olio are Charles T. Aldrich, comedy juggler, and Valmore, the instrumental man.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque first part and living pictures remain, while the olio shows Frobel and Ruge, Marie Beaugarde, Belmont and Weston, Katherine Klare, Douglas and Ford, and Paulo and Dika.

MINER'S BOWERY.—Harry W. Semon's Extravaganza company appears for the first time here, offering a burlesque and olio introducing Frederick Brothers, Ada Melrose, Gilmore and West, Will Scherer, Nettie D. Huffman, Sisters Harvey, Dawley and Fontelle and the George H. Adams Troupe. The Gay Morning Glories follow.

LONDON.—Gus Hill's Vanity Fair has returned with two burlesques and olio presenting Dixie, Ralph G. Johnstone, Morrissey and Rich, Farrell and Taylor, Lowell and Lowell, Emery and Marlowe, and Newell and Shevett. Next week, Fred Rider's Moulin Rouge.

MINER'S EIGHTH AVENUE.—Irwin Brothers' Burlesquers are playing a return week on the West Side.

OLYMPIC.—The Metropolitan Burlesquers are entertaining the Harlemites.

DEWEY.—The Bowery Burlesquers, under the management of Hurtig and Seamon, are here this week. The company includes Truly Shattuck, Loney Haskell, the World's Trio, Gracey and Burnett, Lewis and Elliott, Nelson Sisters, and Pauline Moran. The burlesque, Slumming, introduces Yutakamee, Chuck Connors, Vinnie Henshaw and the entire company.

F. V. DUNN'S.—The stock company system is resumed this week and the productions are under the direction of Fred Warren. Nini Diva and others are in the company. The burlesques are Caught in the Act, A Fair Dis-Honor, Scenes On the Coney Island Boat and The Mormon.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Anniversary week was celebrated in splendid style from every point of view, and the great and only Tony Pastor wore a happy smile throughout the week. The thirty-fourth anniversary of Mr. Pastor's debut as a manager occurred on Wednesday, March 22, and on that day and evening the little theatre was not large enough to hold the enthusiastic crowds who gathered to do him honor. The bill was unusually good and was headed by Mr. Pastor himself, who contributed his usual up-to-date selections in the topical song line, which were warmly applauded. Morton and Revelle played a return engagement (a favorite trick with them) and scored a big laughing hit. Morton has added several foolish remarks to his string, which is now the greatest collection of nonsense imaginable. His original method of breaking up coon songs and dealing them out in assorted fragments, which he calls rag-time words, caused the usual commotion, and he had to come back several times and sing some more, so that the audience could remember how it was done and go home and tell their folks all about it. The three Rackett Brothers, in their new act, The Musical Hostlers, were encored repeatedly for their excellent work. Their act is one which appeals to any audience, as it contains a little of everything that is good in the musical line. Their stage-effects are also good, and their rendition of "The Song of the Steeple" was loudly applauded. Johnson, Davenport and Lorella threw themselves around the stage in a reckless fashion, and did so many funny acrobatic tricks that it was hard to keep track of them. Their encore is funnier than anything else in their turn. Gilbertie Learock, assisted by Harry E. Lester, appeared in A Vassar Boy, written for Miss Learock by Howard Wall. The plot concerns a girl who masquerades as a boy, in order to prove to her guardian that the young man he has picked out for her to marry will not do. Miss Learock acted with her accustomed sprightliness and vivacity, both as girl and boy, and gave a very pleasing performance. She sang "When Yo' Ain't Got No Money" excellently. Mr. Lester was suffering from a cold, but gave a fair performance of the old man. The seven Reed Birds presented for the first time at this house their new sketch, The Morning After the Ball, by Dave Reed, Jr., who plays the principal part. The sketch is full of life and action and good, jingling, up-to-date music, and during the thirty-five minutes of its presentation the audience was thoroughly amused. The youngest Reed had to recite four or five songs at each performance, as usual. The Brilliant Comedy Quartette sang some selections harmoniously. Elfie Fay appeared in a new and becoming dress, and sang two new songs of the coon variety with great success. She is improving all the time and will eventually be one of our leading soubrettes. Keno and Welch knocked each other about, to the great delight of those who favor rough and tumble work. George C. Davis told his stories and gave his imitations of Kelly and Irving with great success. The Pattens, in an Irish sketch; Lawson and Namon, in bicycle and bag-punching specialties; the three Renos, in grotesqueries, and Hughes and Lindsay in a sketch, contributed their share to the gayety of the large audiences.

PROCTOR'S.—Marie Dressler repeated the hit she made at the Palace, and was warmly encored for her gingery rendition of some smart coon songs and other trifles. Bonnie Thornton was seen for the first time here in her new specialty, in which singing takes second place. She is doing a monologue written for her by her husband, and is delivering it with great unction and earnestness, with the result that the spectators enjoy every minute while she is on the stage. She has learned the value of pause and emphasis and scored her points in a thoroughly clever way. James F. Dolan and Ida Lenharr scored a genuine hit in their comedy sketch, A High-Toned Burglar, which is one of the best things they have ever done. The lines and business are all good and laughs are frequent throughout the act. George W. Day, who replaced Hilda Thomas and Frank Barry, who were out of the bill on account of Miss Thomas' illness, scored his accustomed hit with a string of bright, up-to-date matter and some excellent comic songs. He was one of the best features of the bill and was encored repeatedly. Smith and Fuller played with great skill upon various instruments and met with favor. Farnum and Seymour did some good tricks in the acrobatic line. Rush, Farmer and Dore proved themselves past masters of the banjo and played some new selections. Deets and Don, E. M. Reed's trained bulldogs, Mardo, John Till's marionettes, Bicknell, Flatow and Dunn, and Kilpatrick and Knight were also in the bill.

PALACE.—Theresa Vaughn made her vaudeville debut in the little specialty in which she scored so great a hit in 1492 a few years ago. She wore her waif's dress, and played her own accompaniments on her banjo. It was fortunate for Miss Vaughn that so many of her auditors at the Palace understand German, as otherwise her turn might have proved a trifle monotonous. She sang the same songs as she did in 1492, with one or two additions of a slightly more up-to-date character, and of course did not forget to add "Annie Rooney." Miss Vaughn's voice and method of singing are as pleasing as ever, but she ought to elaborate her specialty if she intends to remain in vaudeville. Annie St. Tel, "the Bounding Antelope," made a decided hit in her cleverly executed dances. She is an extremely agile and graceful girl and introduced some kicks and steps which would be impossibilities to nine-tenths of the dancers now before the public. Her parasol dance is a decided novelty, and the applause which followed it was well-deserved. The three Lukens Brothers made a big hit in their fine acrobatic act, in which they do some very daring work. Johnnie Carroll and Addie Crawford were favorably received in their sketch, Opening His Eyes. Mr. Carroll's songs and stories were much appreciated, and his partner helped materially in the work of entertaining. Jones, Grant and Jones, the funny colored trio, scored their accustomed hit in their familiar act, which has been brightened by the addition of two new songs sung by Irving Jones in his own peculiar way. "I'm Living Easy" is bound to be as big a success as any of his earlier efforts. Cook and Sonora won several dozen laughs with their acrobatic comedy sketch. Lotta Gladstone's impersonation of a rural maiden was received with roars of laughter, and she made one of the big hits of the bill. The Fredericks Trio did many odd tricks in the acrobatic line. W. C. Davies, "the man from Ireland," worked very hard and with some of the late lamented J. W. Kelly's ideas, and fared pretty well in the matter of laughs. O'Rourke and Burnette were frequently interrupted by applause during their pleasing dancing specialty. Weston and De Veaux's musical act and Al. H. Raymond's Dutch jokes were the other features. Fred Watson presided at the piano with his usual success.

KOSTER AND BIAL'S.—Another big bill of star acts attracted large audiences throughout the week, and the new plan of giving the patrons a great deal more than their money's worth found great favor. Kelly and Ashby, the acrobatic grotesques, made their American reappearance and were warmly welcomed by those who remembered what a big hit they made on their last visit here. Their act is as funny as ever, and their somersault work on the springboard billiard table was enthusiastically applauded. Mason and Forbes were also new on the bill and they scored in their eccentric specialty. Moung Toon and Moung Thit, the Burmese jugglers, continued their astonishing feats of juggling glass and rattan balls without using their hands. The success of Henri French, the comic juggler and cyclist, continued unabated. He is a wonder. The sister teams won their share of the honors. The dainty and nimble-footed Henglers, the bright, buxom and breezy Beaumonts, and the quaint and clever Rappos all won applause and encores. Sadi Alfarabi's feats of equilibrism, the splendid acrabotic work of the Montrose Troupe, the novelty ring act of the Rio Brothers, the balancing of the two Escamillos, and the xylophone playing of the Avolo Brothers were the other features of a genuinely pleasing bill. Max Cincinnati, the juggler, was fatigued after a long railroad journey, and his opening was postponed for a week. The band, under Paul Henneberg's direction, rendered some popular selections capitally.

KEITH'S UNION SQUARE.—The De Foreests, whirlwind dancers, who have been abroad for many months, made their American reappearance last week in a new act, which scored an immediate and unqualified hit. Their principal offering was a waltz, in which Mr. De Foreest catches his partner by the arms and throws her in the air, keeping perfect time with the music as they whirl around. The dance is very gracefully done, and at its close the applause was loud and long continued. The "tough limber girl" specialty, which they used to do, has been changed about so that it is scarcely recognizable. The tough girl is now a doll, dressed in silk, and the work is much neater than formerly and more pleasing to the eye. The other dances are about the same as they always were, and the performers showed that their long residence abroad has not interfered with their agility or gracefulness. The Rossow Midgets and the Streator Zouaves held over and repeated their hits. The Merkel Sisters presented their exceedingly attractive acrobatic specialty, which is one of the best now before the public. Dixon, Bowers and Dixon made their usual hit in a slightly altered version of their old specialty. The Brothers Damm were applauded for some splendid work in the acrobatic line. George Evans won favor with his very sweet tenor voice and some new gags. Professor W. E. Robinson presented some good illusions and feats of magic. The three Westons, Riley and Hughes, Burroughs and Hall, Lovenberg Sisters, James W. Reagan, the biograph and the stereopticon were also in the bill. Professors Katzenstein and McDonald contributed their usual quota of good music.

HARLEM MUSIC HALL.—Managers Hurtig and Seamon offered another attractive programme that was enjoyed by large audiences. Mr. and Mrs. Edwin Milton Royle in Captain Impudence gave a most pleasing interpretation of this condensed comedy, in which pretty Mary Dupont was also an agreeable factor. James Richmond Glenroy's monologue and epitaphs made their usual large hit. Reno and Richards and Frobel and Ruge did comic acrobatic stunts that were applauded. The Sisters Franchonetti, pretty and graceful, did some taking dances. Gertrude Rutledge sang several selections sweetly. Williams and Adams did good black-face work. Nelson and Milledge scored with their Glass Put In sketch. Belle Hathaway's trained dogs and monkeys entertained with a variety of tricks.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Hurly Burly and the burlesque on Catherine continued to draw large audiences who were highly pleased with the excellence of the entertainment. A number of new gags were introduced, which made hits. The Patterson Brothers and Johnson Brothers furnished the olio.

The Burlesque Houses.

SAM T. JACK'S.—The Model remained the burlesque, and the garden first part and living pictures continued. Katherine Klare and Bernard and Detty were new and pleasing features in the olio, which included the Orvilles, Belmont and Weston, Paulo and Dika, and Sie Hassan Ben Ali's Arabs. Business good.

MINER'S BOWERY.—Bryant and Watson's Australian Beauties showed an improved bill for their return, bringing two burlesques and olio presenting Harry C. Bryant, the Marinellas, the Lavelles, Smith O'Brien, Hazleton and Vedder, Sheehan and Kennedy, and Edna Urline. Business excellent.

LONDON.—May Howard's company put on practically the same bill seen here before with the same queer line of humor. Two burlesques and olio introduced Miss Howard, Flynn and De Costa, Lorenz and Allen, Moran and Wesley, Wilson and Massoney, Mills and Simonds, and Al. H. Weston. Business fair.

MINER'S EIGHTH AVENUE.—Phil Sheridan's City Sports went over to the West Side for a week, playing to large audiences in the bill seen the week before at the Bowery.

DEWEY.—Fred Irwin's Majestic Burlesquers, combined with Irwin Brothers' Burlesquers, pleased big audiences last week, with an excellent bill made up of a first-class olio and a breezy burlesque. McAvoy and May, who made a big hit a few weeks ago at this house, repeated their success, as they have a way which carries everything before it. The Quigley Brothers also met with great favor, and the Todd Judge Family and Waterbury Brothers and Tenney came in for their share of applause. Russell and Tillyne, the Sisters Carmontelle, Irwin and Remington, and George S. Betts were excellent. The Street Fair was the closing burlesque, in which the entire company appeared to advantage.

F. V. DUNN'S.—Jermon's Black Crook company pleased good sized audiences. Good specialties were introduced by Crimmins and Gore, the Troubadour Four, the Clemence Sisters, Bixley and Weston, Minnie Cline, and Tom Leary. The Four o'Clock Club and Behind the Scenes were the burlesques.

PIDGEON RESIGNS.

Ed E. Pidgeon, who has been looking after the press work for F. V. Dunn's Music Hall on Twenty-third Street, tendered his resignation and closed his connection with that house on Saturday last. As a promoter of publicity and an awakener of interest, Mr. Pidgeon has no superior. He has a vivid imagination and can dress up cold facts very fancifully. He will probably be heard of in the near future as a boomer of some big enterprise, and can be relied upon to think up a sensation which will make the milk bath scheme fade into insignificance.

RICE AND BARTON SHAKEN UP.

Rice and Barton were in a serious wreck on the Erie Railroad early in the morning of March 22, near Kent, Ohio. The engineer was instantly killed and the entire front of the coach Rice and Barton were in was smashed into kindling wood. Both men were shaken up and unnerved by the shock and narrow escape from death. They went on to Cincinnati as soon as they were able, and rested until March 26, when they opened with their Big Gaiety company at the People's Theatre.

HARRY SANDERSON'S BENEFIT.

Harry Sanderson, who has been Tony Pastor's right-hand man for ever so many years, will have his annual testimonial on Easter Sunday night, April 2, at Tony Pastor's Theatre. Mr. Sanderson's popularity is shown by the large number of stars who have volunteered their services as well as by the great demand for seats. Mr. Sanderson's daughter will be married on April 5, at his home in Cranford, N. J., so next week will be a busy one for him.

MELVILLE AND STETSON REUNITED.

Janet Melville and Evie Stetson have joined hands after a long separation, and made their reappearance together at the Fountain Square Theatre, Cincinnati, on March 26. They are clever women and ought to renew the popularity they have enjoyed in the past.

ANOTHER MILESTONE PASSED.

TONY PASTOR.

On Wednesday last, March 22, Tony Pastor celebrated the thirty-fourth anniversary of his management in New York city. It was a gala occasion, and the veteran manager received personal congratulations from hundreds of his friends as well as letters and telegrams from people who are out of town, and who did not forget the man who has done more for vaudeville than any other manager in America.

Mr. Pastor's popularity is easily accounted for. He is kindly, courteous, considerate, generous and affable, and possesses many other traits which endear him to every one who has ever had any business dealings with him. He has always been ready and willing to extend a helping hand to performers in hard luck, and many a player has been saved from despair by the practical encouragement given him by Mr. Pastor.

Long may he live and prosper, and when the year 1915 arrives, and his golden jubilee is being celebrated, may he still be doing business at the same old stand!

THE TRUNKS GOT MIXED.

Emma Krause and Margaret Rosa and their Dutch Pickaninnies arrived at the Columbia Theatre, St. Louis, on March 5, to begin a week's engagement. When they looked for their trunks they found that the baggage of Conway and Leland, the monopedes, had been sent to them instead of their own. Conway and Leland were in Kansas City, and the wires were kept warm for quite a little while before the tangle was unraveled and the trunks were shifted back and forth, so that both teams could work in comfort. Krause and Rosa had a little the best of it, as they managed to fix up some dresses, but the one-legged men could do nothing with the trunks full of feminine finery which were sent to them by mistake.

ROSES FROM THE WHITE HOUSE.

Beatrice Moreland, who is a great favorite in Washington, was the recipient of much social attention while in that city last week, where she played at the Grand Opera House. Miss Moreland was especially favored by receiving a large bunch of American beauty roses direct from the White House conservatory. Many of Washington's most exclusive people made up box parties to see Miss Moreland, and enjoyed her in vaudeville quite as much as when she played there with legitimate companies.

GEORGIA GARDNER INJURED.

Georgie Gardner, while playing the New Gilmore Theatre in Springfield, Mass., last week, narrowly escaped death by fire on Friday evening. A comb fell into a small alcohol stove and ignited. While trying to put out the flames, Miss Gardner's hair and eyes were badly scorched. She put the fire out with her walking dress. Pollie Holmes, who was in the next room, bravely came to Miss Gardner's aid. She soothed the frightened actress and helped her get ready to go on in her sketch.

THE WHITING SISTERS.

The pretty and clever Whiting Sisters, who have no superiors in their line, will play the principal vaudeville houses during the Spring and Summer. During the past season they have been extremely successful in Who Is Who. Their splendid cornet playing has been favorably commented upon everywhere by press, public and managers, and they expect to duplicate their hit in vaudeville.

HELTER SKELTER NEXT.

Helter Skelter is the name of the new burlesque which will succeed Hurly Burly at Weber and Fields' Broadway Music Hall on Thursday, April 6. It will include short travesties on Zaza, the Great Ruby, and other dramatic pieces now running in New York. There will be some new music by John Stromberg and the burlesque will be given an elaborate production. Catherine will be retained, as its popularity is still in full swing.

NEW THEATRE AT BUCKROE.

A Summer theatre is to be built at Buckroe Beach, which is near Newport News, Va., by the Newport News and Old Point Comfort Railway and Electric Company. The house will cost about $15,000, and will seat 1,500. It will be opened in June with high-class vaudeville as the attraction, under the management of Thomas G. Leath.

ALFRED E. AARONS' BROTHER DEAD.

Alfred E. Aarons, manager of Koster and Bial's, was called to Philadelphia last week to attend the funeral of his brother Benjamin, who died on Friday from a stroke of paralysis. He leaves a widow and one daughter.

VAUDEVILLE JOTTINGS.

Marshall P. Wilder's success in vaudeville continues unabated. Last week in Pittsburg he scored an unequivocal hit at the Grand Opera House, and he is now on his way to San Francisco, where he opens at the Orpheum next Monday. He plays return dates at Proctor's and Hyde and Behman's in May, and judging by the demand for his services Robert Grau will have no difficulty in booking him solid for next season.

Barney Gerard is writing a three-act burlesque called A Trip Around New York.

J. M. Colville, who made the hit of his life as Cyrano de Bergerac at St. Louis, recently gave a trial performance of his one-act play, Love Flows on Forever, with marked success, and is now arranging time for it through Robert Grau.

A Graduate of Yale, a farcical sketch written for Frank C. Young and Bessie Devole, has been copyrighted. They are meeting with great success in it in the vaudeville houses.

Jules Hurtig, Loney Haskell, and Andy Lewis will spend the month of July in the Adirondacks, preparing next season's enterprises. Haskell will furnish the libretto, Lewis the music and Hurtig the funds.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

"MADE GOOD."

LILLIAN BURKHART

IN GRANT STEWART'S

"THE LADY OF THE ROWAN TREE."

AT OLYMPIC THEATRE, - - - - CHICAGO.

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NEWSBOYS' QUINTETTE.

"You all know us." Three solid seasons with Hyde's Comedians—'95, '96, '97.

Just concluded 10 months' tour Orpheum, Western, and Moore's Circuits. RETURN DATES OFFERED EVERYWHERE.

The Vaudeville Feature with Bert Coote's New Boy Co. En Route West. Under direction and sole management of F. T. NELSON.

HAVE FEW OPEN WEEKS IN MAY AND JUNE.

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"The Personification of Picturesque Comedy."—THE PRESS.

THE DAINTIEST OF COMEDIENNES,

PATRICE,

HAS SCORED ANOTHER TRIUMPH

IN HER CHARMING **"EDNA'S GHOST."** NEW PLAYLET

An expensive scenic production, complete in every detail. Tropical scenery and properties by F. H. GRADT. Original music by BEN MICHAELIS. First-class supporting company. Management is required to furnish ONLY THE BARE STAGE AND LIGHTS.

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J. K. BURKE, Manager.

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ROBISON PARK THEATRE, Ft. Wayne, Ind.

And several other cities in Ohio, Indiana, Pennsylvania and West Virginia.

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HINES AND REMINGTON

Introducing MISS EARLE REMINGTON'S latest creation, "THE NEW WOMAN TRAMP"

KEITH'S THEATRE, PROVIDENCE, R. I., MARCH 27.

Of our appearance at Keith's Bijou, Philadelphia, Pa., March 20, the "crickets" say:

"The star number was compelled to divide the comic honors of the evening with Hines and Remington, who were seen in a new sketch entitled 'The Road Queen,' in which Miss Remington was delightfully ludicrous as a sort of 'female tramp.' Both performers are clever in their appreciation of the kind of fun that is most effective with 'continuous' audiences."—PHILA. ITEM.

"Hines and Remington display *originality* and real clever acting in a sketch, the background for which represents Madison Square Garden during the Horse Show."—PHILA. TIMES.

"For straight variety comedy, Hines and Remington seemed to fill the bill admirably. Miss Remington is one of the cleverest imitators on the vaudeville stage. Her make up as a Klondike sport created much laughter, and her presentation of a watch to Mr. Hines, as a bit of 'business,' *in response to a curtain call*, was very clever."—PHILA. PRESS.

Address JAS. J. ARMSTRONG, 10 Union Square, N. Y. City.

HARRIGAN

The Original Tramp Juggler.

Orpheum Circuit. Address Agents.

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WINTERGARTEN, BERLIN, GERMANY.

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(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Her Ideal Actor," for Giguere and Boyer; "Nat M. Wills' Great Parodies;" also Monologues, Sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Leontine and Co., Julia Ralph, Carr and Jordan, Hughes, and Hughes, and many others. For terms, etc., address

CHARLES HORWITZ, care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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Introducing their MUSICAL SPECIALTY every evening with the Joe Ott Co., at 10:20. Also playing responsible parts. AT LIBERTY FOR NEXT SEASON.

A few weeks open in May and June. Address New York Agents.

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HANVEY, CAVANAUGH WILBUR, FULLER,

SINGING AND COMEDY QUARTETTE,

AT LIBERTY For Next Season.

Greatest Singing Quartette in America and Headliner.

We close with Weber and Fields' Pousse Café Co. April 22. Act runs 23 minutes. Want to hear from responsible managers. Burlesque-drama or farce-comedy. All play parts.

Address L. A. HANVEY, Mgr. Empire Comedy Four, Care Weber and Fields' Pousse Cafe Co

March 26, Great Northern Theatre; April 2, Adelphi Theatre; April 9, Academy Theatre, Chicago, Ill.

SISTERS WHITING

America's Representative Cornet Duettists.

AT LIBERTY FOR NEXT SEASON.

"They are easily the best in their line. They play with a dash, brilliancy, and precision not often heard."—*Cincinnati Enquirer.*

Address New York Agents, or 1323 Third Ave., N. Y.

THE SISTERS HAWTHORNE

LILLIAN and LOLA,

Presenting Leslie Stuart's Charming Operetta, THE LILY OF LAGUNA The Hit of the London Music Hall Season

American Tour, Commencing in April, includes New York, Omaha, Kansas City, Los Angeles, San Francisco, Milwaukee, Philadelphia, and Boston.

Only Open Dates April 23, June 5 and 11.

All communications to this office.

GIACINTA DELLA ROCCA

Address ROBERT GRAU, 66 W. 53d St., N. Y.

BERT HOWARD and LEONA BLAND

"THE RUBE AND THE KID."

Hit of the bill at Poli's, New Haven, March 20.

This week—PROCTOR'S PLEASURE PALACE, N. Y. CITY.

"Howard and Bland, 'The Rube and the Kid,' brought down the house. Mr. Howard is certainly the best of the trick pianists, and he dances, puts up a good joke and makes a fine sketch with the able assistance of his partner."—*New Haven News, March 21, 1899.*

APRIL 3d OPEN.

JOSEPH HART AND CARRIE DE MAR

Will entertain at the Continuous Houses until June.

Summer of '99—Paris, France.

MAUDE COURTNEY

WHO SINGS THE OLD SONGS.

This notice appeared in the Washington, D. C., *Evening Star* on March 13, the day after the first Sunday night concert at the Grand Opera House:

"Then came that gracious, unaffected singer, Miss Maude Courtney, with her 'old songs.' She was the hit of the evening, as well as of the last week's bill. ***A return soon from her, and a big 'headline' announcing it, would be profitable to the house.***"

FRANK WHITMAN,

Trick Violinist and Monologist. The only performer introducing a violin song and dance—a decided novelty.

AT LIBERTY for First-Class Farce-Comedy for Next Season.

JUVENILE AND STRONG SPECIALTIES.

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SYDNEY GRANT - and - MISS NORTON

March 26, Columbia, St. Louis; April 2, Fountain Sq., Cincinnati.

"The mixture of mirth, melody and graceful motion with which Sydney Grant and Miss Norton entertain the Chicago Opera House patrons this week comprises one of the most artistic and bright skits in vaudeville, and meets with deserved success."—*Chicago Democrat.*

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

P. B. HABER SHOW PRINTING HOUSE,
FOND DU LAC, WIS.,
TYPE and BLOCK WORK, STANDS, STREAMERS, THREE SHEETS, HANGERS, FOLDERS, FLYERS, ETC.
The Best Work. The Cheapest Prices

The Best and Cheapest
DATES
ON EARTH.
SHIPPED SAME DAY ORDERED

SHE HAS A NEW SKETCH.

PATRICE.

Patrice, whose picture appears above, is a winsome comedienne who has been delighting the patrons of the high-class vaudeville houses for the past two years in her charming playlet, A New Year's Dream, which she has played in every large city from the Atlantic to the Pacific. She was the first star of the legitimate to introduce a high-class sketch to the patrons of the Orpheum circuit, and her success paved the way for other legitimate stars.

Patrice has a new sketch, called Edna's Ghost, which she produced last week at the Novelty Theatre, in Brooklyn, with great success. It is one of the features of the bill at Proctor's this week, and will be seen later in other cities. The production is on a grand scale, as Patrice needs nothing but the bare stage, supplying everything in the way of scenery and properties.

In speaking of her plans yesterday, she said: "I have had any number of offers to return to the legitimate branch of the profession, but I have found vaudeville so pleasant that I am determined to remain in it. The people I have met in vaudeville have been so kind and nice that it is a real pleasure to work with them. By the way, I have another pretty sketch which I will produce next season. With this, and Edna's Ghost and A New Year's Dream, I will have a nice little repertoire, so that I can make frequent changes of bill if necessary."

VAUDEVILLE JOTTINGS.

The mother of William Friend, the popular comedian, died at her home in Fort Wayne, Ind., a few days ago. Mr. Friend has the sympathy of a large circle of friends in his bereavement.

Shattuck and Bernard enjoyed a successful week at the Grand in Pittsburg and were at the Columbia, St. Louis, last week. They opened on the Kohl-Castle circuit March 27.

Marie Wainwright has decided to use as her opening play at the Pleasure Palace next week a comedietta by Theodore Kremer, called Josephine vs. Napoleon. She is having some dazzling costumes made for the occasion, and intends that her debut in vaudeville shall be a notable affair.

Hines and Remington's new sketch, The Road Queen, made a big hit in Philadelphia last week. The critics spoke in high praise of their act and voted Miss Remington's latest creation, the new woman tramp, a distinct success.

J. E. Gardner and Kitty Gilmore, in their singing and dancing comedy act, proved an attractive card at the Novelty Theatre, Brooklyn, last week. They were rewarded nightly with repeated encores.

Minnie Palmer has received a flattering offer to make a Spring tour in My Sweetheart, but she has twenty-five weeks booked in vaudeville and was unable to consider the offer.

Effie Kaufman, of Detroit, will sing with the Pousse Cafe co. for three weeks in Chicago. Miss Kaufman has a remarkable baritone voice, which she discovered only recently. She had always sung soprano, but now devotes her spare time to the cultivation of her deep tones.

Josephine Hall has joined Weber and Fields' Stock co. and is playing the winking girl in Hurly Burly.

A spark fell among a lot of moving picture films at the Academy of Music, in Lebanon, Pa., on March 24, and $200 worth of films were destroyed. The audience was alarmed, but there were no accidents.

The annual testimonial performance given to the employes of the Bowery Theatre by Hon. H. C. Miner and friends will occur on April 23. The big bill, now being arranged, will be directed by Billy B. Van.

Nina Laurence, late of Daly's and Hoyt and McKee's forces, and Harry Markham, a popular leading man, have entered the vaudeville ranks. A new sketch is being written for them and it will be seen soon at Proctor's.

A Stolen Kiss, which Wright Huntington and Nita Allen will present at the Pleasure Palace shortly, is founded on fact. The story was told to Mr. Huntington by an officer in the navy, who told it to Brandon Hurst, who put it into dramatic form.

Thomas R. Beatty has just returned from the Pacific Coast, and will open at the Chicago Opera House April 3, with all the big vaudeville houses to follow.

Ollie Young has been specially engaged to strengthen John U. Vogel's Darkest America at Havlin's Theatre, St. Louis, this week, after which he opens on the Orpheum circuit.

Meyer Cohen, the New York representative of Charles K. Harris, says that the present Harris catalogue is one of the best sellers on the market and contains numerous hits. The foremost is "Mid the Green Fields of Virginia," which, considering the time it has been out, is a bigger hit than his famous "After the Ball." "Will I Find My Mamma There?" "Without Your Love, Ah, Let Me die," "Eileen," "Dear College Chums," "Down in Lovers' Lane," "When a Coon Sits in the Presidential Chair," "Ma Filipino Babe," and "Honolulu Dance" are all very successful. Mr. Cohen has added separate reception rooms for men and women, and the pianists, Edward Brill and Al. La Rue, and Theodore Northrup, arranger, are ever vigilant to attend to the wants of patrons. Mr. Harris is in the city and would be pleased to see his friends at his New York headquarters.

Mitchell and Prince appeared at Bloomingdale Asylum on March 24, and at the Colonial Club and Delmonico's in New York on March 25.

At the Friday matinee, March 24, little Gertrude Masten Kollins, six months old, daughter of Mr. and Mrs. Stuart L. Kollins, of Hopkins' Trans-Oceanic co., made her first appearance on any stage at Shea's Garden Theatre, Buffalo, in the arms of Tom Nawn, thus adding "A Bit of Real Life" to A Touch of Nature.

Blocksom and Burns have just finished a successful season on the Castle circuit, and have been re-engaged to play Hopkins', Chicago, week of May 14. Meanwhile they will visit Omaha, Kansas City, Memphis, and Nashville. Annie Hart is booked for the same cities.

Harry Blocksom writes that he and Charles Grapewin have decided not to send out Annie Hart's Burlesque co. next season.

Edna Bassett-Marshall is featured with the Bon Ton Burlesquers in Boston this week. She will open her new singing act at Wilmington, Del., on April 10.

J. Aldrich Libbey, the celebrated baritone, is singing with great success "College Chums Forever." He says it is the best ballad he has sung in years.

Philip Staats, of Conway and Staats, and Vera King were married in Boston, Mass., last Thursday.

W. B. Wheeler, of the Real Widow Brown co., has written a one-act comedy, The Real Mr. Bluff, which he intends to present in vaudeville, next season.

Georgie Lingard is making quite a hit in her single specialty, introducing pickaninnies, on the Hopkins-Castle circuit.

The Asbeys have made a big hit on the Orpheum circuit. They will go to Europe next Summer.

The original Newsboys' Quintette, so long identified with Hyde's Comedians, who continue to please everywhere, are now duplicating the success of their Western trip, with Bert Coote's The New Boy. The five young singers and dancers have played successfully in all the leading vaudeville theatres. F. T. Nelson conducts all their business affairs. The Toronto, Can., *World*, of March 21, says: "Next to Bert Coote, the quintette that renders vocal selections makes the show."

Manager F. V. Dunn has offered his music hall for a benefit of the families of the employes of the Windsor Hotel, who lost their lives in the fire.

Ernest Lamson has written a one-act play in which Louis Simon will soon appear in vaudeville.

Edward Powers, after closing with A Guilty Mother, intends entering vaudeville in a new sketch, written specially for him, which he promises will be a novelty.

Williams and Melburn have just closed a four weeks' successful engagement at Montreal, and opened at the Howard Athenæum, Boston, March 27.

Dotty Brandon, who has recovered from a recent illness, resumed her part in The Soldier's Revenge, with Mortimer Kaphan last evening. She was given a grand reception by her friends.

Al. H. Wilson, the German comedian, is making a bigger hit than ever in his specialty, especially with his songs. He is booked in the West until June 18.

Bogert & O'Brien have just finished a very successful engagement over the Keith circuit. This week they play a special engagement at Lewiston, Maine, for the annual Y. M. C. A. fair. Edith Winthrop is contemplating a vaudeville debut.

Jeannette Dupré-Watson's brother, who is in the Sixth Cavalry at Fort Leavenworth, Kan., gets THE MIRROR weekly, and all the boys in the camp read it, keeping track of Watson and Dupré's movements.

C. G. Craig, who is with The Christian co., and who has been engaged by H. C. Miner to play Nathaniel Berry in Shore Acres next season, will probably appear in vaudeville after the close of his present engagement. He will present a sketch called The Parson's Love.

Fanny Bloodgood is making a big hit in the West with some new coon songs.

Rosaire, who has been laying off for several weeks on account of an injury received while doing his wire act, opened at the Fountain Square, Cincinnati, Ohio, on March 26.

Lillie Allyn sang at the Roman Wheelmen smoker in Philadelphia, on March 20, and made a big hit. Her act is a novelty.

Meyer Cohen, the representative of Charles K. Harris, does not want to be confounded with another person by that name who at one time was treasurer for Primrose and West's Minstrels and later a reporter on the Brooklyn *Times*, and up to a week ago with Lowell Mason, the theatrical agent. Mr. Harris' representative has received letters, etc., for the other Meyer Cohen. Mr. Cohen has been very much annoyed of late on account of the mix-up of identities, and wishes his friends to know that he is not related in any way to the other man with the same name.

Cissy Loftus was robbed of some jewelry last week by a sneak thief who broke into her hotel room.

Myll Brothers have accepted Wise and Perrin's latest song, "My Alabama Lize," which Flo Irwin is singing with great success.

Hugh Stanton replaced Marie Dressler and Walter Jones, who were booked at the Grand Opera House, Washington, D. C., week of March 20. Mr. Stanton scored one of the hits of the season, and will play an early return date in Washington.

VAUDEVILLE PERFORMERS' DATES.

Alfaraiba, Sadi—K. and B.'s, New York, 27-April 1.
Albini—Olympic, Chicago, 27-April 1.
Arcaris, Sig.—Haymarket, Chicago, 27-April 1.
Adgie, Mlle.—H. and B.'s, Brooklyn, 27-April 1.
Adams, Sam J.—Bijou, Washington, 27-April 1.
Adams, Jas. R. and Co.—Hudson, N. Y., 27-29, Johnstown, N. Y., 30-April 1.
Asbeys, The—Columbia, St. Louis, 27-April 1.
Aimee—Park, Worcester, 27-April 1.
Alburtus and Bartram—Folies Bergere, Paris, France, March and April.
Amsden, Arthur—Palace, N. Y., 27-April 1.
Burkhart, Lillian—Chicago O. H. 27-April 1, Orpheum, San Francisco, April 9-15.
Boyle, E. I.—St. Charles, New Orleans, 27-April 1.
Bogert and O'Brien—Lewiston, Me., 27-April 1.
Burgess, Neil—H. and B.'s, Brooklyn, 27-April 1.
Beaumont Sisters—K. and B.'s, N. Y., 13-April 1.
Blocksom and Burns—Columbia, St. Louis, April 3-8.
Brilliant Comedy Four—Keith's, Phila., 27-April 1.
Belmont and Weston—Sam T. Jack's, N. Y., 30-April 1.
Batty, Professor—Proctor's, N. Y., 27 April 1.
Bicknell—Leland, Albany, 27-April 1.
Burto—Boston 27-April 1.

BIG SUCCESS!
J. E. GARDNER
AND
KITTY GILMORE
IN THEIR REFINED SINGING AND COMEDY ACT.
Just closed on the Proctor Circuit and a tremendous hit.
March 20th, Novelty Theatre, Brooklyn.
April 3rd, Tony Pastor's, N. Y.
April 10th, G. O. H., Pittsburg.
April 17th, Leland, Albany.
OPEN FOR FIRST-CLASS CO. FOR NEXT SEASON.
Address Agents or 123 West 21st St., N. Y. City.

AT LAST!
Lyceum Theatre
CLEVELAND, OHIO.
WILL OPEN
Monday, April 8, 1899,
PLAYING HIGH-CLASS VAUDEVILLE ONLY.
D. F. HENNESSY, Manager.
WILSON AND SMITH, Eastern Representatives, 853 Broadway.

An Act that is a Feature
THE
BON-TON-TRIO
THIS WEEK,
PASTOR'S THEATRE.
TWICE A DAY.
OFFERS INVITED FOR SEASON 1899-1900.

FRED NIBLO
MONOLOGUE COMEDIAN.
You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 28 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:
"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither ——, nor ——. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

WILLARD SIMMS INVITES OFFERS.
WHAT THE PHILADELPHIA RECORD SAYS: Willard Simms, that clever mimic and past grand master in the art and wiles of the chorus girl, made an even greater hit than on his previous appearance, and his little pantomime specialties with Jennie Graham were both highly amusing, and not the less so because they were rather spicy.
Exclusive Agent, JOS. F. VION, 42 West 30th St., N. Y. City.

Rose Melville
"SIS HOPKINS"
Season 1899-1900, will be presented in the pastoral musical comedy,
SIS HOPKINS—A WISE CHILD.
ALAN DALE, *New York Journal, March 8, 1899.*—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."
PRESENTED BY FLEMING & NICHOLS, Managers, 114 West 34th Street, New York.

Latest and Greatest Coon Hit by Geo. Evans,
"The Only Honey Boy."
Arabella Tell a Fellah, What Do You Mean
Latest and Best Sentimental Ballad by Marshall and Wolff.
IRMA.
These two songs are sure winners. Professional copies sent on receipt of card and stamp. Orchestrations 10c. Address
THE ZENO MAUVAIS MUSIC CO.,
769 Market Street, San Francisco.

MISS
Engel Sumner
In her successful comedy sketch,
"THE DESERTER," a Vaudeville hit.
Address Agents or 306 W. 33d St.

MOVING PICTURE MACHINES AND FILMS
For Calcium or Electric Light, or Can Be Attached to Any Lantern.
Only $35.00. Weight Only 5 lbs.
A perfect machine for traveling companies. Lantern slides of Cuba, the Philippines and Spanish War, Illustrated National Songs. Send for great Winter bargain list of Machines, Films, Slides, etc. Every exhibitor should have our new Adjustable Wide Angle Objective; gives any diameter of pictures desired at any distance.
WILLIAMS, BROWN & EARLE, Dept. A,
No. 914 Chestnut Street, Philadelphia, Pa.

WANTED—A Comedian of Vaudeville reputation to join clever actress in dramatic sketch. VAUDEVILLE, MIRROR office.

I write SKETCHES for Vaudeville work.
Generally have one or two on hand.
L. M., MIRROR office

MR. AND MRS. NEIL LITCHFIELD
With Josh Spruceby Co., Louisville, Ky., week of March 26; Cincinnati, O., week of April 2. At liberty for Summer. Per address, Blissfield, Mich.

Bryant and Saville—Nashville 27-April 1, St. Charles, New Orleans, 3-8.
Beaugarde, Marie—Sam T. Jack's, N. Y., 27-April 1.
Bindley, Florence—Pastor's, N. Y., 27-April 1.
Bon Ton Trio—Pastor's, N. Y., 27-April 1.
Brown, Harrison and Brown—New Orleans March 19-25, Memphis April 3-8.
Beckwith, Clara—Palace, N. Y., 27-April 1.
Baxter, W.—Chicago O. H. 27-April 1.
Baron, Professor—Novelty, Brooklyn, 27-April 1.
Bennett, Laura—Cook O. H., Rochester, 27-April 1.
Berger, Anna Teresa—Cook O. H. 27-April 1.
Barnard, Barney—Comedy, Syracuse, 27-April 1.
Barry and Bannon—Keith's, Boston, 27-April 1.
Bloodgood, Fanny—Chicago O. H. 20-April 8.
Coakley and Husted—Leland, Albany, 27-April 1.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Couthoui, Jessie—Keith's, Phila., 27-April 1, Keith's, N. Y., 3-8.
Caron and Herbert—Hopkins', Chicago, 27-April 1, Chicago O. H. 3-8.
Case, Charles—Keith's, Prov., 27-April 1.
Curran, Annie Wilmuth—Keith's, N. Y., 27-April 1.
Cooke, May—Keith's, N. Y., 27-April 1.
Cressy and Dayne—Cincinnati, O., 27-April 1, Hopkins', Chicago, 3-8.
Carr and Jordan—Keith's, Boston, 27-April 1.
Conway and Staats—Keith's, Prov., R. I., 27-April 1.
Corinne—Norwich, Conn., 27-April 1.
Cotton, Frank—Pastor's, N. Y., 27-April 1.
Cohans, Four—Keith's, N. Y., 27-April 1.
Carr and McLeod—Keith's, Phila., 27-April 1.
Cross and Holden—Keith's, Phila., 27-April 1.
Curtis Sisters—Haymarket, Chicago, 27-April 1.
Carroll, Johnnie—H. and B.'s, Brooklyn, 27-April 1.
Clifford and Huth—Bijou, Washington, 27-April 1.
Cochrane, Gertie—Novelty, Brooklyn, 27-April 1.
Douglas and Ford—Sam T. Jack's, N. Y., 27-April 1.
Day, George W.—Leland, Albany, 27-April 1.
Diamond, Charles—Proctor's, N. Y., 27-April 1.
Dunne and Jerome—Palace, N. Y., 27-April 1.
Doherty, Professor—Chicago O. H. 27-April 1.
Davis, George C.—Poli's, N. H., 27-April 1.
Dandy, Jess—Leland, Albany, April 3-8, Proctor's, N. Y., 10-15.
Darrow, Mr. and Mrs.—Novelty, Brooklyn, 27-April 1.
De Forests, The—Keith's, Boston, 27-April 1, Keith's, Prov., 3-8.
Dale, Musical—Keith's, Phila., 27-April 1.
Dixon, Bowers and Dixon—Keith's, Phila., 27-April 1.
Damm Brothers—Keith's, Boston, 27-April 1.
Dolan and Lenharr—H. and B.'s, Brooklyn, 27-April 1.
Dartos, The—Hopkins', Chicago, 27-April 1.
Demonio and Belle—Wonderland, Buffalo, 27-April 1.
Donovans, The—Proctor's, N. Y., 27-April 1.
Dooley and Tendroke—Park, Worcester, 27-April 1.
Electros, The—Olympic, Chicago, 27-April 1.
Emmons, Emerson and Emmons—Bijou, Wash'n, 27-April 1.
Frencelli and Lewis—Omaha, Neb., 27-April 1.
Falke and Semon—Lyceum, Memphis, 27-April 1, Hopkins', New Orleans, 3-8.
French, Henri—K. and B.'s, N. Y., Feb. 20-April 1.
Felix and Barry—G. O. H., Wash'n, D. C., 27-April 1.
Farron, T. J.—Orpheum, Kansas City, April 3-8, Orpheum, Omaha, 10-15.
Fox and Allen—Harlem Music Hall, N. Y., 27-April 1.
Fatima—Sam T. Jack's, N. Y., 20-April 1.
Frobel and Ruge—Sam T. Jack's, N. Y., 27-April 1.
Fox and Foxie—Keith's, N. Y., 27-April 1.
Fremonts, The—Columbus, St. Louis, 27-April 1.
Fostelle and Emmett—Pastor's, N. Y., 27-April 1.
Fogarty and Francesca—Palace, N. Y., 27-April 1.
Fox, Professor—Haymarket, Chicago, 27-April 1.
Fields and Willey—Novelty, Brooklyn, 27-April 1.
Falk, Eleanor—Comedy, Syracuse, 27-April 1.
Fanchonette, Three Sisters—Comedy, Syracuse, 27-April 1.
Forbes and Quinn—Keith's, Boston, 27-April 1.
Green and Friend—Pastor's, N. Y., 27-April 1.
Grapewin and Chance—Palace, N. Y., 27-April 1.
Guilbert—Palace, N. Y., 27 April 1.
Gilligan and Delmore—Haymarket, Chicago, 27-April 1.
Golden, George F.—H. and B.'s, Brooklyn, 27-April 1.
Gilson, Gertie—Bijou, Wash'n, 27-April 1.
Goetz, Joe—Novelty, Brooklyn, 27-April 1.
Grant and Norton—Columbus, St. Louis, 27-April 1.
Garrisons, The—England—indefinite.
Gaylor and Graff—Keith's, Boston, 27-April 1, Keith's, Phila., 3-8.
Gassman, Josephine—Orpheum, San Francisco, April 2-15.
Glenroy, James R.—Cook O. H., Rochester, 27-April 1, Wonderland, Detroit, 3-8.
Gleesons, The—Keith's, Prov., 27 April 1.
Gardner and Ely—Syracuse, N. Y., 27-April 1, Wash'n, D. C., 3-8.
Gladstone, Lotta—Proctor's, N. Y., 27-April 1.
Hallen and Fuller—Cook O. H., Rochester, 27-April 1.
Halliday and Ward—Harlem Music Hall, N. Y., 27-April 1.
Harbecks, The—Harlem Music Hall, N. Y., 27-April 1.
Horneman—Proctor's, N. Y., 27-April 1.
Hart Brothers—Palace, N. Y., 27-April 1.
Hodgkins and Leith—Hopkins', Chicago, 27-April 1.
Hawkins, Lew—Olympic, Chicago, 27-April 1.
Higgins and Leslie—Chicago O. H. 27-April 1.
Harrigan, E.—Novelty, Brooklyn, 27-April 1.
Hayes and Bandy—Cook O. H., Rochester, 27-April 1.
Howe and Edwards—England—indefinite.
Heath, Marie—G. O. H., Nashville, 27-April 1.
Haynes, Gertrude—Harlem Music Hall 27-April 1.
Hart, Annie—Columbia, St. Louis, April 3-8.
Howard and Bland—Palace, N. Y., 27-April 1.
Hines and Remington—Keith's, Prov., 27-April 1.
Hall and Staley—Columbia, St. Louis, 27-April 1.
Howard, Professor—Olympic, Chicago, 27-April 1.
Imperial Comedy Three—Keith's, Prov., 27-April 1.
Johnson and Dean—Harlem Music Hall, N. Y., 27-April 1.
Jerome, W.—Keith's, N. Y., 27-April 1.
Jones, Grant and Jones—Proctor's, N. Y., 27-April 1.
Krause and Rosa—Haymarket, Chicago, 27-April 1.
Kenwick, Anna—Proctor's, N. Y., 27-April 1.
Kendall, Ezra—Keith's, Boston, 20-April 1.
Kelly and Ashby—K. and B.'s, N. Y., 20-April 1.
Kilpatrick and Knight—Leland, Albany, 27-April 1.
Keno and Welsh—Proctor's, N. Y., 27-April 1.
Klare, Katherine—Sam T. Jack's, N. Y., 27-April 1.
Koppe—Poli's, N. H., 27-April 1.
Kempest, May—Pastor's, N. Y., 27-April 1.
Kilroy and Britton—Pastor's, N. Y., 27-April 1.
Kelly Brothers—Orpheum, Kansas City, 27-April 1.
Kenyons, The—Proctor's, N. Y., 27-April 1.
King and Gray—Chicago Opera House, 27-April 1.
Kare and Zeno—Haymarket, Chicago, 27-April 1.
Kelly and Burgess—Haymarket, Chicago, 27-April 1.
King and Strange—Haymarket, Chicago, 27-April 1.
Kellys, The—Keith's, Boston, 27-April 1.
Kilpatrick, Chas. G.—Haymarket, Chicago, 27-April 1.
Lester and Jermon—Keith's, Prov., 27-April 1.
Lessik Hadj—Pastor's, N. Y., 27-April 1.
Lloyd, Annie—Harlem Music Hall, N. Y., 27-April 1.
Leroy and Clayton—Park, Worcester, 27-April 1.
Leroy and Morris—Keith's, Phila., 27-April 1.
Leamer Sisters—Haymarket, Chicago, 27-April 1.
La Fafalla—Cook O. H., Rochester, 27-April 1.
Lazalle and Vernon—Comedy, Syracuse, 27-April 1.
Leech, Al., and Three Rosebuds—Orpheum, Kansas City, 27-April 1, Orpheum, Omaha, 3-8.
Leon, Frank—Keith's, Prov., 27-April 1.
Ladell and Francis—Novelty, Brooklyn, 27-April 1.
Lukens Brothers—Leland, Albany, 27-April 1.
Livingstons, Three—Bijou, Wash'n, 27-April 1.
Lovenberg Sisters—Keith's, Boston, 27-April 1.
Littlefield, C. W.—Keith's, Phila., 27-April 1.
Lawson and Namon—Harlem Music Hall, N. Y., 27-April 1.
Lang, E. R.—Pastor's, N. Y., 27-April 1.
Lingard, Georgia—Olympic, Chicago, 27-April 1.
Montrose Troupe—K. and B.'s, N. Y., 13-April 1.
Morton and Revelle—Poli's, New Haven, 27-April 1.
Moreland, Beatrice—Casto, Fall River, 27-April 1, Novelty, Brooklyn, 3-8.
MITCHELL, MASON—St. Louis, 20-April 1, Pittsburg 3-8.
McIntyre and Peak—Olympic, Chicago, 27-April 1, Haymarket, Chicago, 3-8.
Merkle Sisters—Keith's, N. Y., 20-April 1.
Mardo—Palace, N. Y., 27-April 1, Leland, Albany, 3-8.
Mazziottes, The—Keith's, Boston, 27-April 1.
Merritt and Rozella—Keith's, Boston, 27-April 1.
McAvoys, The—Comedy, Syracuse, 27-April 1.
Martells, The—Cook O. H., Rochester, 27-April 1.
Mayos, The—Haymarket, Chicago, 27-April 1.
McCarthys, The—Haymarket, Chicago, 27-April 1.
Minco Brothers—Chicago O. H. 27-April 1.
McAvoy and May—Keith's, Prov., 27-April 1.
Matthews and Harris—Pastor's, N. Y., 27-April 1.
Murphy and Reynolds—Bijou, Pittsburg, 27-April 1, National, Phila., 3-8.
Murray and Lane—Orpheum, Kansas City, 27-April 1.
McIntyre, Maud—Orpheum, Kansas City, 27-April 1.
Montgomery and Stone—Palace, N. Y., 27-April 1
Macarte Sisters—Hopkins', Chicago, 27-April 1.
Maguire, Nellie—Olympic, Chicago, 27-April 1.
McMahons, The—Olympic, Chicago, 27-April 1.
Moreland, Thompson and Roberts—Chicago, O. H. 27-April 1.
Niblo, Fred—Lyceum, Memphis, 27-April 1.
Neola, Mons.—Olympic, Chicago, 27-April 1.
Nelson Family—Haymarket, Chicago, 27-April 1.
Nugent, Maud—Novelty, Brooklyn, 27-April 1.
Nelson Sisters—Columbia, St. Louis, 27-April 1.
Norworth, Jack—Pastor's, N. Y., 27-April 1.
Neilsen Sisters—Keith's, Prov., R. I., 27-April 1, Keith's, Boston, 3-8.
Nobles, The—Omaha, 27-April 1, Columbia, St. Louis, 10-15.
Ossman, Vess L.—Manhattan Theatre, City, Feb. 13—indefinite.
O'Rourke and Burnett—Leland, Albany, 27-April 1.
O'Brien and Havel—Keith's, N. Y., 27-April 1.
Partellos, The—Watertown, N. Y., 27-April 1, Ogdensburg 3-8.
Power, H. H.—Watertown, N. Y., 27-April 1, Ogdensburg 3-8.
Palmer, Joe, and Company—Pastor's, N. Y., 27-April 1.
Plamondon and Ormondo—Olympic, Chicago, 27-April 1.
Pucks, Two—Chicago O. H. 27-April 1.
Pattons, The—Poli's, N. H., 27-April 1.
Patrice—Proctor's, N. Y., 27-April 1.
Passparts, The—Lyceum, Memphis, 27-April 1.
Papinta—Orpheum, Kansas City, 27 April 1.
Phasey Troupe—Keith's, Phila., 20-April 1.
Russell Brothers—Keith's, Boston, 27-April 1.
Rossow Midgets—Keith's, Phila., 27-April 1.
Raymond, Lizzie B.—Columbia, St. Louis, 27-April 1.
Riley and Hughes—Keith's, Phila., 27-April 1.
Royce, Ray L.—Fountain Sq., Cin., O., April 2-9.
Rappo Sisters—K. and B.'s, N. Y., Feb 27-April 1.
Robix—Poli's, N. H., 27-April 1.
Rio, Three Brothers—K. and B.'s, N. Y., 20-April 1.
Reno and Richards—Keith's, N. Y., 27-April 1.
Rixfords, The—H. and B.'s, N. Y., 27-April 1.
Robetta and Doreto—Orpheum, Kansas City, 27-April 1.
Raymond, Al. H.—Proctor's, N. Y., 27-April 1.
Rench and Kennedy—Proctor's, N. Y., 27-April 1.
Rooneys, The—Keith's, N. Y., 27-April 1.
Ryan and Richfield—Keith's, Phila., 27-April 1.
Raymond Trio—Olympic, Chicago, 27-April 1.
Ryan, Kate—Keith's, Boston, 27-April 1.
Swan and De Voe—Keith's, Boston, 27-April 1.
Stoddart, J. H.—Columbia, St. Louis, 27-April 1.
Smith and Fuller—Leland, Albany, 27 April 1.
Schrode Brothers—Olympic, Chicago, 27-April 1, Haymarket 3-8.
St. Tel, Annie—Leland, Albany, 27-April 1.
Seymour and Dupree—Palace, N. Y., 27-April 1.
Shattuck and Bernard—Olympic, Chicago, 27-April 1.
Stewart Sisters—Chicago O. H. 27-April 1.
Stine and Evans—Freeport, Ill., 27-April 1, Haymarket, Chicago, 3-8.
Streator Zouaves—Keith's, Prov., 27-April 1.
Silvers, The—Keith's, Boston, 27-April 1.
Saville Sisters—Poli's, N. H., 27-April 1.
Simpson, Cheridah—K. and B.'s, N. Y., 27-April 1.
Shortis, P. C.—Orpheum, Kansas City, 27-April 1.
Swor and De Voe—Keith's, Phila., 27-April 1.
Sennetts, Six—Chicago O. H. 27-April 1.
Stirk and Anita—Chicago O. H. 27-April 1.
Satsuma—Chicago O. H. 27-April 1.
Sylvester, Annie—Chicago O. H. 27-April 1.
Stanley and Jackson—Haymarket, Chicago, 27-April 1.
Sarony, Gilbert—Novelty, Brooklyn, 27-April 1.
Tierney, J. S.—Orpheum, Kansas City, 27-April 1.
Thornton, James—Palace, N. Y., 27-April 1.
Thomson, Henry—Keith's, Phila., 27-April 1.
Troubadour Four—Keith's, Boston, 27-April 1.
Toon, Moung—K. and B.'s, N. Y., 13-April 1.
Topack and Steele—Poli's, N. H., 27-April 1.
Tanakas, The—Keith's, Prov., R. I., 27-April 1.
Trolley Car Trio—Keith's, Prov., R. I., 27-April 1.
Thit, Moung—K. and B.'s, N. Y., 13-April 1.
Thornton, Bonnie—Palace, N. Y., 27-April 1.
Urquhart, Isabelle—Keith's, Boston, 27-April 1.
Vaughn, Theresa—Proctor's, N. Y., 27-April 1.
Willett and Thorne—Keith's, Boston, 27-April 1, Keith's, Phila., 3-8.
Watson, Hutchinson and Edwards—Columbia, St. Louis, 27-April 1, Fountain Sq., Cin., 3-8.
WILDER, M. P.—Orpheum, San Francisco, April 2-14, Los Angeles, Cal., 16-29.
Wilson, Al.—Chicago O. H. 27-April 8.
Ward and Curran—Keith's, N. Y., 27-April 1.
Williams and Adams—Bijou, Wash'n, 27-April 1.
Weston and De Veaux—Proctor's, N. Y., 27-April 1.
Western Lillie—Keith's, N. Y., 27-April 1.
Williams and Melburn—Howard, Boston, 27-April 1.
Waterbury Brothers and Tenny—Poli's, N. H., 27-April 1.
Willard and Niffien—Harlem Music Hall, N. Y., 27-April 1.
Williamson and Stone—Harlem Music Hall, N. Y., 27-April 1.
Williams and Tucker—Proctor's, N. Y., 27-April 1.
Wilson and Leicester—Hopkins', Chicago, 27-April 1.
Wentworth, May—Olympic, Chicago, 27-April 1.
Warren and Howard—Olympic, Chicago, 27-April 1.
Wilson and Halpin—Haymarket, Chicago, 27-April 1.
Young, Ollie—Havlin's, St. Louis, 26-April 1.
Yeamans, Lydia—Leland, Albany, 27-April 1.
York and Adams—Keith's, N. Y., 27-April 1.
Yoeman, George—G. O. H., Pittsburgh, 27-April 1.
Zeno—Haymarket, Chicago, 27-April 1.
Zanfrella and Ashley—Pastor's, N. Y., 27-April 1.

A one act "problem" play taken from actual occurrence, depicting managerial troubles, and the solving of a problem, entitled—

"TROUBLE OVER A LONG DISTANCE TELEPHONE TRUTHFULLY TOLD."

CHARACTERS CONCERNED.

Chicago Manager ..... "COL." JNO. D. HOPKINS
New Orleans Manager ..... "PARSON" CHAS. E. DAVIES
Chicago Telephone Girl ..... Helen Ringmeup
New Orleans Telephone Girl ..... Miss Num Berplease
AND
Leading Woman ..... NETTIE BOURNE

Scene: Long Distance Telephone Office, New Orleans; operators.

Parson Davies discovered stalled in a stall.

N. O. Operator: Hello, Memphis, connect me with Chicago, Hello—that you, Chicago—give me John D. Hopkins, 4318 Main. Hello.

Chgo. Operator: Hello, New Orleans, here's your party—Hello—yes, don't ring off please—Hello.

"Parson"—"Hello—that you, Colonel—?"

Colonel—"Yes, Hello, what's the trouble?"

"Parson"—"Same old trouble, I must have another leading woman."

"Col."—"Hello—what, another? Why, you have had two already this season."

"Parson"—"Yes, but want one this time that is thoroughly reliable and can be depended upon at all times, and 'will make good.'"

"Col."—"Well, I have the woman you want, Nettie Bourne, the best and most reliable leading woman I ever employed, but can't spare her, big favorite here."

"Parson"—"Must have her; please send her; won't accept no for an answer. Ring off"

And as a result the following notice appeared in the "Mirror" from the pen of J. Marshall Quintero:

"NETTIE BOURNE DAILY GAINS IN FAVOR AND JUSTLY SO, FOR HER WORK IS OF THE MOST CONSCIENTIOUS AND MERITORIOUS.

"NETTIE BOURNE IS THE BEST LEADING WOMAN WE HAVE HAD"

MANAGERS OF REPERTOIRE COS.

NOTICE.

WANTED FOR FOUR WEEKS OR MORE, A FIRST CLASS REPERTOIRE OR STOCK COMPANY UP IN 15 OR 20 FIRST CLASS PLAYS. COMPANIES ALREADY ORGANIZED PREFERRED. STATE LOWEST PRICE, INCLUDING EVERYTHING. SURE MONEY AND R. R. FARES PAID BOTH WAYS. ADDRESS

D. A. W., care Mirror Office.

FURNISHED FLATS: 258 W. 43d St., 3 and 4 cozy rooms. Newly decorated and furnished for housekeeping. $7 to $12. Janitor.

COLUMBIA THEATRE

LUCKETT & DWYER, Lessees and Managers.

The Best Located and Most Comfortable Theatre in Washington, D. C.

The Record-Breaking Business.

WASHINGTON, D. C., March 20th, 1899.

The following is a true statement of the business done at the Columbia during the week ending March 18th, 1899, with Mr. Richard Mansfield in Cyrano de Bergerac:

MONDAY,	$2,134.00
TUESDAY,	2,082.00
WEDNESDAY,	2,135.50
THURSDAY,	2,182 50
FRIDAY,	2,186 00
SATURDAY (Matinee),	2 126.50
SATURDAY (Night),	2.174.00
TOTAL,	$15,020 50

This breaks all records of any dramatic engagement ever played in any theatre in the history of Washington at prices ranging from 50c to $2.00. It will be noticed that there were only seven performances.

WARNING!

Managers of Theatres, Booking Agents and Theatrical Exchanges, are hereby notified that I am part owner of the play known as

PAUL KAUVAR

and that no person or persons have authority to produce said play without my written consent. Any person or persons producing said play, or managers of theatres allowing same to be produced therein, will be held accountable and I will take such proceedings against such persons to protect my interests as the law will allow in the premises. EDWARD C. WHITE, Part Owner Paul Kauvar.

Dated New York, March 20, 1899. Offices, 1358 Broadway, New York.

MAT. ARMBRUSTER & SONS,

247-253 South Front Street, *COLUMBUS, OHIO.*

SCENERY

for Theatres and Road Cos. furnished at short notice and first-class work guaranteed.

We have just finished the complete productions of Romeo and Juliet, Othello, and Merchant of Venice for McLean, Tyler, Hanford Co., produced at Herald Square Theatre, April 3rd, continuing.

Get our estimates before placing contracts.

PROFESSIONAL CARDS. | **PROFESSIONAL CARDS.**

GOGGIN AND DAVIS

COMEDY ACROBATS.

Disengaged for Next Season.

Academy of Music, Chicago, Ill., March 26; Alhambra, Chicago, Ill., April 2 Columbia, St. Louis, Mo., April 9.

Care WILLIAMS & WALKER CO.

NOTE—We sail for England, April 19, but will return to this country in August.

JOSEPH CALLAHAN

AT LIBERTY

Owing to Closing of Dexter O'Neill Faust Company.

For Straight or Character Leading Business.

Address 528 Seventh Ave., or Agents.

Walter H. FORD AND FRANCIS Miss Frankie

Invite offers for season 1899-1900.

Drama, Farce-Comedy or Vaudeville.

Nothing but FIRST-CLASS Cos. Considered.

No. 8 West 29th Street, care Witmark.

ARNOLD M. ALEXANDER

JUVENILES, LIGHT COMEDY AND GENERAL BUSINESS,

INVITES OFFERS FOR SEASON 1899-1900.

"Arnold M. Alexander in the light part of Dannie O'Brien showed a wonderful versatility, when we recall his emotional character of the previous evening."—*Altoona Tribune.*

"Arnold M. Alexander is a young actor of more than ordinary ability."—*Hartford Courant.*

"Arnold M. Alexander's portrayal of the half idiotic farm hand was an exceedingly fine piece of work."—*Waterbury American.*

"Mr. Alexander's heroic character was carried to a point of high excellence."—*Syracuse Courier.*

"Arnold Alexander is worthy of mention for his good work."—*Paterson Call.*

"Mr. Alexander's half witted character was a clever conception of the authoress, and in its portrayal by this actor its value was enhanced to a degree."—*Mt. Carmel Star.*

"Arnold Alexander as 'John Carter' was exceedingly clever."—*Lebanon Report.*

"Arnold M. Alexander carried the part of 'Gecko' with much force and intelligence."—*Binghamton Herald.*

"Mr. Alexander made a capital Lord Drellingcourt."—*Scranton Times.*

"Arnold Alexander as Mr. Armstrong in Alabama was most excellent."—*Wilkes-Barre Leader.*

Address CLARION, PA.

EMELIE EVERRETT

Springfield Post:—As the heroine in "Held by the Enemy" was a great favorite with the audience. In the emotional scenes she excelled, enlisting the sympathy of all and receiving many distinct expressions of approval.

Leads. AT LIBERTY. Address Care MIRROR or Agents.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

P. B. HABER SHOW PRINTING HOUSE,
FOND DU LAC, WIS.,
TYPE and BLOCK WORK, STANDS, STREAMERS, THREE SHEETS, HANGERS, FOLDERS, FLYERS, ETC.
The Best Work The Cheapest Prices

The Best and Cheapest
DATES
ON EARTH.
SHIPPED SAME DAY ORDERED

SHE HAS A NEW SKETCH.

PATRICE.

Patrice, whose picture appears above, is a winsome comedienne who has been delighting the patrons of the high-class vaudeville houses for the past two years in her charming playlet, A New Year's Dream, which she has played in every large city from the Atlantic to the Pacific. She was the first star of the legitimate to introduce a high-class sketch to the patrons of the Orpheum circuit, and her success paved the way for other legitimate stars.

Patrice has a new sketch, called Edna's Ghost, which she produced last week at the Novelty Theatre, in Brooklyn, with great success. It is one of the features of the bill at Proctor's this week, and will be seen later in other cities. The production is on a grand scale, as Patrice needs nothing but the bare stage, supplying everything in the way of scenery and properties.

In speaking of her plans yesterday, she said: "I have had any number of offers to return to the legitimate branch of the profession, but I have found vaudeville so pleasant that I am determined to remain in it. The people I have met in vaudeville have been so kind and nice that it is a real pleasure to work with them. By the way, I have another pretty sketch which I will produce next season. With this, and Edna's Ghost and A New Year's Dream, I will have a nice little repertoire, so that I can make frequent changes of bill if necessary."

VAUDEVILLE JOTTINGS.

The mother of William Friend, the popular comedian, died at her home in Fort Wayne, Ind., a few days ago. Mr. Friend has the sympathy of a large circle of friends in his bereavement.

Shattuck and Bernard enjoyed a successful week at the Grand in Pittsburg and were at the Columbia, St. Louis, last week. They opened on the Kohl-Castle circuit March 27.

Marie Wainwright has decided to use as her opening play at the Pleasure Palace next week a comedietta by Theodore Kremer, called Josephine vs. Napoleon. She is having some dazzling costumes made for the occasion, and intends that her debut in vaudeville shall be a notable affair.

Hines and Remington's new sketch, The Road Queen, made a big hit in Philadelphia last week. The critics spoke in high praise of their act and voted Miss Remington's latest creation, the new woman tramp, a distinct success.

J. E. Gardner and Kitty Gilmore, in their singing and dancing comedy act, proved an attractive card at the Novelty Theatre, Brooklyn, last week. They were rewarded nightly with repeated encores.

Minnie Palmer has received a flattering offer to make a Spring tour in My Sweetheart, but she has twenty-five weeks booked in vaudeville and was unable to consider the offer.

Effie Kaufman, of Detroit, will sing with the Pousse Cafe co. for three weeks in Chicago. Miss Kaufman has a remarkable baritone voice, which she discovered only recently. She had always sung soprano, but now devotes her spare time to the cultivation of her deep tones.

Josephine Hall has joined Weber and Fields' Stock co. and is playing the winking girl in Hurly Burly.

A spark fell among a lot of moving picture films at the Academy of Music, in Lebanon, Pa., on March 24, and $200 worth of films were destroyed. The audience was alarmed, but there were no accidents.

The annual testimonial performance given to the employes of the Bowery Theatre by Hon. H. C. Miner and friends will occur on April 23. The big bill, now being arranged, will be directed by Billy B. Van.

Nina Laurence, late of Daly's and Hoyt and McKee's forces, and Harry Markham, a popular leading man, have entered the vaudeville ranks. A new sketch is being written for them and it will be seen soon at Proctor's.

A Stolen Kiss, which Wright Huntington and Nita Allen will present at the Pleasure Palace shortly, is founded on fact. The story was told to Mr. Huntington by an officer in the navy, who told it to Brandon Hurst, who put it into dramatic form.

Thomas R. Beatty has just returned from the Pacific Coast, and will open at the Chicago Opera House April 3, with all the big vaudeville houses to follow.

Ollie Young has been specially engaged to strengthen John U. Vogel's Darkest America at Havlin's Theatre, St. Louis, this week, after which he opens on the Orpheum circuit.

Meyer Cohen, the New York representative of Charles K. Harris, says that the present Harris catalogue is one of the best sellers on the market and contains numerous hits. The foremost is "Mid the Green Fields of Virginia," which, considering the time it has been out, is a bigger hit than his famous "After the Ball." "Will I Find My Mamma There?" "Without Your Love, Ah, Let Me die," "Eileen," "Dear College Chums," "Down in Lovers' Lane," "When a Coon Sits in the Presidential Chair," "Ma Filipino Babe," and "Honolulu Dance" are all very successful. Mr. Cohen has added separate reception rooms for men and women, and the pianists, Edward Brill and Al. La Rue, and Theodore Northrup, arranger, are ever vigilant to attend to the wants of patrons. Mr. Harris is in the city and would be pleased to see his friends at his New York headquarters.

Mitchell and Prince appeared at Bloomingdale Asylum on March 24, and at the Colonial Club and Delmonico's in New York on March 25.

At the Friday matinee, March 24, little Gertrude Masten Kollins, six months old, daughter of Mr. and Mrs. Stuart L. Kollins, of Hopkins' Trans-Oceanic co., made her first appearance on any stage at Shea's Garden Theatre, Buffalo, in the arms of Tom Nawn, thus adding "A Bit of Real Life" to A Touch of Nature.

Blocksom and Burns have just finished a successful season on the Castle circuit, and have been re-engaged to play Hopkins', Chicago, week of May 14. Meanwhile they will visit Omaha, Kansas City, Memphis, and Nashville. Annie Hart is booked for the same cities.

Harry Blocksom writes that he and Charles Grapewin have decided not to send out Annie Hart's Burlesque co. next season.

Edna Bassett-Marshall is featured with the Bon Ton Burlesquers in Boston this week. She will open her new singing act at Wilmington, Del., on April 10.

J. Aldrich Libbey, the celebrated baritone, is singing with great success "College Chums Forever." He says it is the best ballad he has sung in years.

Philip Staats, of Conway and Staats, and Vera King were married in Boston, Mass., last Thursday.

W. B. Wheeler, of the Real Widow Brown co., has written a one-act comedy, The Real Mr. Bluff, which he intends to present in vaudeville, next season.

Georgie Lingard is making quite a hit in her single specialty, introducing pickaninnies, on the Hopkins-Castle circuit.

The Asbeys have made a big hit on the Orpheum circuit. They will go to Europe next Summer.

The original Newsboys' Quintette, so long identified with Hyde's Comedians, who continue to please everywhere, are now duplicating the success of their Western trip, with Bert Coote's The New Boy. The five young singers and dancers have played successfully in all the leading vaudeville theatres. F. T. Nelson conducts all their business affairs. The Toronto, Can., *World*, of March 21, says: "Next to Bert Coote, the quintette that renders vocal selections makes the show."

Manager F. V. Dunn has offered his music hall for a benefit of the families of the employes of the Windsor Hotel, who lost their lives in the fire.

Ernest Lamson has written a one-act play in which Louis Simon will soon appear in vaudeville.

Edward Powers, after closing with A Guilty Mother, intends entering vaudeville in a new sketch, written specially for him, which he promises will be a novelty.

Williams and Melburn have just closed a four weeks' successful engagement at Montreal, and opened at the Howard Athenæum, Boston, March 27.

Dotty Brandon, who has recovered from a recent illness, resumed her part in The Soldier's Revenge, with Mortimer Kaphan last evening. She was given a grand reception by her friends.

Al. H. Wilson, the German comedian, is making a bigger hit than ever in his specialty, especially with his songs. He is booked in the West until June 18.

Bogert & O'Brien have just finished a very successful engagement over the Keith circuit. This week they play a special engagement at Lewiston, Maine, for the annual Y. M. C. A. fair. Edith Winthrop is contemplating a vaudeville debut.

Jeannette Dupré-Watson's brother, who is in the Sixth Cavalry at Fort Leavenworth, Kan., gets THE MIRROR weekly, and all the boys in the camp read it, keeping track of Watson and Dupré's movements.

C. G. Craig, who is with The Christian co., and who has been engaged by H. C. Miner to play Nathaniel Berry in Shore Acres next season, will probably appear in vaudeville after the close of his present engagement. He will present a sketch called The Parson's Love.

Fanny Bloodgood is making a big hit in the West with some new coon songs.

Rosaire, who has been laying off for several weeks on account of an injury received while doing his wire act, opened at the Fountain Square, Cincinnati, Ohio, on March 26.

Lillie Allyn sang at the Roman Wheelmen smoker in Philadelphia, on March 20, and made a big hit. Her act is a novelty.

Meyer Cohen, the representative of Charles K. Harris, does not want to be confounded with another person by that name who at one time was treasurer for Primrose and West's Minstrels and later a reporter on the Brooklyn *Times*, and up to a week ago with Lowell Mason, the theatrical agent. Mr. Harris' representative has received letters, etc., for the other Meyer Cohen. Mr. Cohen has been very much annoyed of late on account of the mix-up of identities, and wishes his friends to know that he is not related in any way to the other man with the same name.

Cissy Loftus was robbed of some jewelry last week by a sneak thief who broke into her hotel room.

Myll Brothers have accepted Wise and Perrin's latest song, "My Alabama Lize," which Flo Irwin is singing with great success.

Hugh Stanton replaced Marie Dressler and Walter Jones, who were booked at the Grand Opera House, Washington, D. C., week of March 20. Mr. Stanton scored one of the hits of the season, and will play an early return date in Washington.

VAUDEVILLE PERFORMERS' DATES.

Alfaraiba, Sadi—K. and B.'s, New York, 27-April 1.
Albini—Olympic, Chicago, 27-April 1.
Arcaris, Sig.—Haymarket, Chicago, 27-April 1.
Adgie, Mlle.—H. and B.'s, Brooklyn, 27-April 1.
Adams, Sam J.—Bijou, Washington, 27-April 1.
Adams, Jas. R. and Co.—Hudson, N. Y., 27-29, Johnstown, N. Y., 30-April 1.
Asbeys, The—Columbia, St. Louis, 27-April 1.
Aimee—Park, Worcester, 27-April 1.
Alburtus and Bartram—Folies Bergere, Paris, France, March and April.
Amsden, Arthur—Palace, N. Y., 27-April 1.
Burkhart, Lillian—Chicago O. H. 27-April 1, Orpheum, San Francisco, April 9-15.
Boyle, E. I.—St. Charles, New Orleans, 27-April 1.
Bogert and O'Brien—Lewiston, Me., 27-April 1.
Burgess, Neil—H. and B.'s, Brooklyn, 27-April 1.
Beaumont Sisters—K. and B.'s, N. Y., 13-April 1.
Blocksom and Burns—Columbia, St. Louis, April 3-8.
Brilliant Comedy Four—Keith's, Phila., 27-April 1.
Belmont and Weston—Sam T. Jack's, N. Y., 30-April 1.
Batty, Professor—Proctor's, N. Y., 27 April 1.
Bicknell—Leland, Albany, 27-April 1.
Burto—Boston 27-April 1.

BIG SUCCESS!
J. E. GARDNER AND KITTY GILMORE
IN THEIR REFINED SINGING AND COMEDY ACT.

Just closed on the Proctor Circuit and a tremendous hit.
March 20th, Novelty Theatre, Brooklyn.
April 3rd, Tony Pastor's, N. Y.
April 10th, G. O. H., Pittsburg.
April 17th, Leland, Albany.
OPEN FOR FIRST-CLASS CO. FOR NEXT SEASON.
Address Agents or 123 West 21st St., N. Y. City.

AT LAST!
Lyceum Theatre
CLEVELAND, OHIO.
WILL OPEN
Monday, April 8, 1899,
PLAYING HIGH-CLASS VAUDEVILLE ONLY.
D. F. HENNESSY, Manager.
WILSON AND SMITH, Eastern Representatives, 853 Broadway.

An Act that is a Feature
THE BON-TON-TRIO
THIS WEEK,
PASTOR'S THEATRE.
TWICE A DAY.
OFFERS INVITED FOR SEASON 1899-1900.

FRED NIBLO
MONOLOGUE COMEDIAN.
You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 28 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:
"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither ——, nor ——. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

WILLARD SIMMS INVITES OFFERS.
WHAT THE PHILADELPHIA RECORD SAYS: Willard Simms, that clever mimic and past grand master in the art and wiles of the chorus girl, made an even greater hit than on his previous appearance, and his little pantomime specialties with Jennie Graham were both highly amusing, and not the less so because they were rather spicy.
Exclusive Agent, JOS. F. VION, 42 West 30th St., N. Y. City.

Rose Melville
"SIS HOPKINS"
Season 1899-1900, will be presented in the pastoral musical comedy,
SIS HOPKINS—A WISE CHILD.
ALAN DALE, *New York Journal*, *March 8, 1899*.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."
PRESENTED BY FLEMING & NICHOLS, Managers, 114 West 34th Street, New York.

Latest and Greatest Coon Hit by Geo. Evans,
"The Only Honey Boy."
Arabella Tell a Fellah, What Do You Mean
Latest and Best Sentimental Ballad by Marshall and Wolff.
IRMA.
These two songs are sure winners. Professional copies sent on receipt of card and stamp. Orchestrations 10c. Address
THE ZENO MAUVAIS MUSIC CO.,
769 Market Street, San Francisco.

MISS Engel Sumner
In her successful comedy sketch,
"THE DESERTER," a Vaudeville hit.
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MOVING PICTURE MACHINES AND FILMS
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Only $35.00. Weight Only 3 lbs.
A perfect machine for traveling companies. Lantern slides of Cuba, the Philippines and Spanish War, Illustrated National Songs. Send for great Winter bargain list of Machines, Films, Slides, etc. Every exhibitor should have our new Adjustable Wide Angle Objective; gives any diameter of pictures desired at any distance.
WILLIAMS, BROWN & EARLE, Dept. A,
No. 914 Chestnut Street, Philadelphia, Pa.

WANTED—A Comedian of Vaudeville reputation to join clever actress in dramatic sketch. VAUDEVILLE, MIRROR office.

I write SKETCHES for Vaudeville work.
Generally have one or two on hand.
L. M., MIRROR office.

MR. AND MRS. NEIL LITCHFIELD
With Josh Sprueby Co., Louisville, Ky., week of March 26; Cincinnati, O., week of April 2. At liberty for Summer. Per address, Bluefield, Mich.

Bryant and Saville—Nashville 27-April 1, St. Charles, New Orleans, 3-8.
Beaugarde, Marie—Sam T. Jack's, N. Y., 27-April 1.
Bindley, Florence—Pastor's, N. Y., 27-April 1.
Bon Ton Trio—Pastor's, N. Y., 27-April 1.
Brown, Harrison and Brown—New Orleans March 19-25, Memphis April 3-8.
Beckwith, Clara—Palace, N. Y., 27-April 1.
Baxter, W.—Chicago O. H. 27-April 1.
Baron, Professor—Novelty, Brooklyn, 27-April 1.
Bennett, Laura—Cook O. H., Rochester, 27-April 1.
Berger, Anna Teresa—Cook O. H. 27-April 1.
Barnard, Barney—Comedy, Syracuse, 27-April 1.
Barry and Hannon—Keith's, Boston, 27-April 1.
Bloodgood, Fanny—Chicago O. H. 26-April 8.
Coakley and Husted—Leland, Albany, 27-April 1.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Couthoui, Jessie—Keith's, Phila., 27-April 1, Keith's, N. Y., 3-8.
Caron and Herbert—Hopkins', Chicago, 27-April 1, Chicago O. H. 3-8.
Case, Charles—Keith's, Prov., 27-April 1.
Curran, Annie Wilmuth—Keith's, N. Y., 27-April 1.
Cooke, May—Keith's, N. Y., 27-April 1.
Cressy and Dayne—Cincinnati, O., 27-April 1, Hopkins', Chicago, 3-8.
Carr and Jordan—Keith's, Boston, 27-April 1.
Conway and Staats—Keith's, Prov., R. I., 27-April 1.
Corinne—Norwich, Conn., 27-April 1.
Cotton, Frank—Pastor's, N. Y., 27-April 1.
Cohans, Four—Keith's, N. Y., 27-April 1.
Carr and McLeod—Keith's, Phila., 27-April 1.
Cross and Holden—Keith's, Phila., 27-April 1.
Curtis Sisters—Haymarket, Chicago, 27-April 1.
Carroll, Johnnie—H. and B.'s, Brooklyn, 27-April 1.
Clifford and Huth—Bijou, Washington, 27-April 1.
Cochrane, Gertie—Novelty, Brooklyn, 27-April 1.
Douglas and Ford—Sam T. Jack's, N. Y., 27-April 1.
Day, George W.—Leland, Albany, 27-April 1.
Diamond, Charles—Proctor's, N. Y., 27-April 1.
Dunne and Jerome—Palace, N. Y., 27-April 1.
Doherty, Professor—Chicago O. H. 27-April 1.
Davis, George C.—Poli's, N. H., 27-April 1.
Dandy, Jess—Leland, Albany, April 3-8, Proctor's, N. Y., 10-15.
Darrow, Mr. and Mrs.—Novelty, Brooklyn, 27-April 1.
De Forests, The—Keith's, Boston, 27-April 1, Keith's, Prov., 3-8.
Dale, Musical—Keith's, Phila., 27-April 1.
Dixon, Bowers and Dixon—Keith's, Phila., 27-April 1.
Damm Brothers—Keith's, Boston, 27-April 1.
Dolan and Lenharr—H. and B.'s, Brooklyn, 27-April 1.
Dartos, The—Hopkins', Chicago, 27-April 1.
Demonio and Belle—Wonderland, Buffalo, 27-April 1.
Donovans, The—Proctor's, N. Y., 27-April 1.
Dooley and Tendroke—Park, Worcester, 27-April 1.
Electros, The—Olympic, Chicago, 27-April 1.
Emmons, Emerson and Emmons—Bijou, Wash'n, 27-April 1.
Frencelli and Lewis—Omaha, Neb., 27-April 1.
Falke and Semon—Lyceum, Memphis, 27-April 1, Hopkins', New Orleans, 3-8.
French, Henri—K. and B.'s, N. Y., Feb. 20-April 1.
Felix and Barry—G. O. H., Wash'n, D. C., 27-April 1.
Farron, T. J.—Orpheum, Kansas City, April 3-8, Orpheum, Omaha, 10-15.
Fox and Allen—Harlem Music Hall, N. Y., 27-April 1.
Fatima—Sam T. Jack's, N. Y., 20-April 1.
Frobel and Ruge—Sam T. Jack's, N. Y., 27-April 1.
Fox and Foxie—Keith's, N. Y., 27-April 1.
Fremonts, The—Columbus, St. Louis, 27-April 1.
Fostelle and Emmett—Pastor's, N. Y., 27-April 1.
Fogarty and Francesca—Palace, N. Y., 27-April 1.
Fox, Professor—Haymarket, Chicago, 27-April 1.
Fields and Willey—Novelty, Brooklyn, 27-April 1.
Falk, Eleanor—Comedy, Syracuse, 27-April 1.
Fanchonette, Three Sisters—Comedy, Syracuse, 27-April 1.
Forbes and Quinn—Keith's, Boston, 27-April 1.
Green and Friend—Pastor's, N. Y., 27-April 1.
Grapewin and Chance—Palace, N. Y., 27-April 1.
Guilbert—Palace, N. Y., 27 April 1.
Gilligan and Delmore—Haymarket, Chicago, 27-April 1.
Golden, George F.—H. and B.'s, Brooklyn, 27-April 1.
Gilson, Gertie—Bijou, Wash'n, 27-April 1.
Goetz, Joe—Novelty, Brooklyn, 27-April 1.
Grant and Norton—Columbus, St. Louis, 27-April 1.
Garrisons, The—England—indefinite.
Gaylor and Graff—Keith's, Boston, 27-April 1, Keith's, Phila., 3-8.
Gassman, Josephine—Orpheum, San Francisco, April 2-15.
Glenroy, James R.—Cook O. H., Rochester, 27-April 1, Wonderland, Detroit, 3-8.
Gleesons, The—Keith's, Prov., 27-April 1.
Gardner and Ely—Syracuse, N. Y., 27-April 1, Wash'n, D. C., 3-8.
Gladstone, Lotta—Proctor's, N. Y., 27-April 1.
Hallen and Fuller—Cook O. H., Rochester, 27-April 1.
Halliday and Ward—Harlem Music Hall, N. Y., 27-April 1.
Harbecks, The—Harlem Music Hall, N. Y., 27-April 1.
Horneman—Proctor's, N. Y., 27-April 1.
Hart Brothers—Palace, N. Y., 27-April 1.
Hodgkins and Leith—Hopkins', Chicago, 27-April 1.
Hawkins, Lew—Olympic, Chicago, 27-April 1.
Higgins and Leslie—Chicago O. H. 27-April 1.
Harrigan, E.—Novelty, Brooklyn, 27-April 1.
Hayes and Bandy—Cook O. H., Rochester, 27-April 1.
Howe and Edwards—England—indefinite.
Heath, Marie—G. O. H., Nashville, 27-April 1.
Haynes, Gertrude—Harlem Music Hall 27-April 1.
Hart, Annie—Columbia, St. Louis, April 3-8.
Howard and Bland—Palace, N. Y., 27-April 1.
Hines and Remington—Keith's, Prov., 27-April 1.
Hall and Staley—Columbia, St. Louis, 27-April 1.
Howard, Professor—Olympic, Chicago, 27-April 1.
Imperial Comedy Three—Keith's, Prov., 27-April 1.
Johnson and Dean—Harlem Music Hall, N. Y., 27 April 1.
Jerome, W.—Keith's, N. Y., 27-April 1.
Jones, Grant and Jones—Proctor's, N. Y., 27-April 1.
Krause and Rosa—Haymarket, Chicago, 27-April 1.
Kenwick, Anna—Proctor's, N. Y., 27-April 1.
Kendall, Ezra—Keith's, Boston, 20-April 1.
Kelly and Ashby—K. and B.'s, N. Y., 20-April 1.
Kilpatrick and Knight—Leland, Albany, 27-April 1.
Keno and Welsh—Proctor's, N. Y., 27-April 1.
Klare, Katherine—Sam T. Jack's, N. Y., 27-April 1.
Koppe—Poli's, N. H., 27-April 1.
Kempest, May—Pastor's, N. Y., 27-April 1.
Kilroy and Britton—Pastor's, N. Y., 27-April 1.
Kelly Brothers—Orpheum, Kansas City, 27-April 1.
Kenyons, The—Proctor's, N. Y., 27-April 1.
King and Gray—Chicago Opera House, 27-April 1.
Kare and Zeno—Haymarket, Chicago, 27-April 1.
Kelly and Burgess—Haymarket, Chicago, 27-April 1.
King and Strange—Haymarket, Chicago, 27-April 1.
Kellys, The—Keith's, Boston, 27-April 1.
Kilpatrick, Chas. G.—Haymarket, Chicago, 27-April 1.
Lester and Jermon—Keith's, Prov., 27-April 1.
Lessik Hadj—Pastor's, N. Y., 27-April 1.
Lloyd, Annie—Harlem Music Hall, N. Y., 27-April 1.
Leroy and Clayton—Park, Worcester, 27-April 1.
Leroy and Morris—Keith's, Phila., 27-April 1.
Leamer Sisters—Haymarket, Chicago, 27-April 1.
La Fafalla—Cook O. H., Rochester, 27-April 1.
Lazalle and Vernon—Comedy, Syracuse, 27-April 1.
Leech, Al., and Three Rosebuds—Orpheum, Kansas City, 27-April 1, Orpheum, Omaha, 3-8.
Leon, Frank—Keith's, Prov., 27-April 1.
Ladell and Francis—Novelty, Brooklyn, 27-April 1.
Lukens Brothers—Leland, Albany, 27-April 1.
Livingstons, Three—Bijou, Wash'n, 27-April 1.
Lovenberg Sisters—Keith's, Boston, 27-April 1.
Littlefield, C. W.—Keith's, Phila., 27-April 1.
Lawson and Namon—Harlem Music Hall, N. Y., 27-April 1.
Lang, E. R.—Pastor's, N. Y., 27-April 1.
Lingard, Georgia—Olympic, Chicago, 27-April 1.
Montrose Troupe—K. and B.'s, N. Y., 13-April 1.
Morton and Revelle—Poli's, New Haven, 27-April 1.
Moreland, Beatrice—Casto, Fall River, 27-April 1, Novelty, Brooklyn, 3-8.
MITCHELL, MASON—St. Louis, 20-April 1, Pittsburg 3-8.
McIntyre and Peak—Olympic, Chicago, 27-April 1, Haymarket, Chicago, 3-8.
Merkle Sisters—Keith's, N. Y., 20-April 1.
Mardo—Palace, N. Y., 27-April 1, Leland, Albany, 3-8.
Mazziottes, The—Keith's, Boston, 27-April 1.
Merritt and Rozella—Keith's, Boston, 27-April 1.
McAvoys, The—Comedy, Syracuse, 27-April 1.
Martells, The—Cook O. H., Rochester, 27-April 1.
Mayos, The—Haymarket, Chicago, 27-April 1.
McCarthys, The—Haymarket, Chicago, 27-April 1.
Miaco Brothers—Chicago O. H. 27-April 1.
McAvoy and May—Keith's, Prov., 27-April 1.
Matthews and Harris—Pastor's, N. Y., 27-April 1.
Murphy and Reynolds—Bijou, Pittsburg, 27-April 1, National, Phila., 3-8.
Murray and Lane—Orpheum, Kansas City, 27-April 1.
McIntyre, Maud—Orpheum, Kansas City, 27-April 1.
Montgomery and Stone—Palace, N. Y., 27-April 1.
Macarte Sisters—Hopkins', Chicago, 27-April 1.
Maguire, Nellie—Olympic, Chicago, 27-April 1.
McMahons, The—Olympic, Chicago, 27-April 1.
Moreland, Thompson and Roberts—Chicago, O. H. 27-April 1.
Niblo, Fred—Lyceum, Memphis, 27-April 1.
Neola, Mons.—Olympic, Chicago, 27-April 1.
Nelson Family—Haymarket, Chicago, 27-April 1.
Nugent, Maud—Novelty, Brooklyn, 27-April 1.
Nelson Sisters—Columbia, St. Louis, 27-April 1.
Norworth, Jack—Pastor's, N. Y., 27-April 1.
Neilsen Sisters—Keith's, Prov., R. I., 27-April 1, Keith's, Boston, 3-8.
Nobles, The—Omaha, 27-April 1, Columbia, St. Louis, 10-15.
Ossman, Vess L.—Manhattan Theatre, City, Feb. 13—indefinite.
O'Rourke and Burnett—Leland, Albany, 27-April 1.
O'Brien and Havel—Keith's, N. Y., 27-April 1.
Partellos, The—Watertown, N. Y., 27-April 1, Ogdensburg 3-8.
Power, H. H.—Watertown, N. Y., 27-April 1, Ogdensburg 3-8.
Palmer, Joe, and Company—Pastor's, N. Y., 27-April 1.
Plamondon and Ormondo—Olympic, Chicago, 27-April 1.
Pucks, Two—Chicago O. H. 27-April 1.
Pattons, The—Poli's, N. H., 27-April 1.
Patrice—Proctor's, N. Y., 27-April 1.
Passparts, The—Lyceum, Memphis, 27-April 1.
Papinta—Orpheum, Kansas City, 27-April 1.
Phasey Troupe—Keith's, Phila., 20-April 1.
Russell Brothers—Keith's, Boston, 27-April 1.
Rossow Midgets—Keith's, Phila., 27-April 1.
Raymond, Lizzie B.—Columbia, St. Louis, 27-April 1.
Riley and Hughes—Keith's, Phila., 27-April 1.
Royce, Ray L.—Fountain Sq., Cin., O., April 2-9.
Rappo Sisters—K. and B.'s, N. Y., Feb 27-April 1.
Robix—Poli's, N. H., 27-April 1.
Rio, Three Brothers—K. and B.'s, N. Y., 20-April 1.
Reno and Richards—Keith's, N. Y., 27-April 1.
Rixfords, The—H. and B.'s, N. Y., 27-April 1.
Robetta and Doreto—Orpheum, Kansas City, 27-April 1.
Raymond, Al. H.—Proctor's, N. Y., 27-April 1.
Rench and Kennedy—Proctor's, N. Y., 27-April 1.
Rooneys, The—Keith's, N. Y., 27-April 1.
Ryan and Richfield—Keith's, Phila., 27-April 1.
Raymond Trio—Olympic, Chicago, 27-April 1.
Ryan, Kate—Keith's, Boston, 27-April 1.
Swan and De Voe—Keith's, Boston, 27-April 1.
Stoddart, J. H.—Columbia, St. Louis, 27-April 1.
Smith and Fuller—Leland, Albany, 27-April 1.
Schrode Brothers—Olympic, Chicago, 27-April 1, Haymarket 3-8.
St. Tel, Annie—Leland, Albany, 27-April 1.
Seymour and Dupree—Palace, N. Y., 27-April 1.
Shattuck and Bernard—Olympic, Chicago, 27-April 1.
Stewart Sisters—Chicago O. H. 27-April 1.
Stine and Evans—Freeport, Ill., 27-April 1, Haymarket, Chicago, 3-8.
Streator Zouaves—Keith's, Prov., 27-April 1.
Silvers, The—Keith's, Boston, 27-April 1.
Saville Sisters—Poli's, N. H., 27-April 1.
Simpson, Cheridah—K. and B.'s, N. Y., 27-April 1.
Shortis, P. C.—Orpheum, Kansas City, 27-April 1.
Swor and De Voe—Keith's, Phila., 27-April 1.
Sennetts, Six—Chicago O. H. 27-April 1.
Stirk and Anita—Chicago O. H. 27-April 1.
Satsuma—Chicago O. H. 27-April 1.
Sylvester, Annie—Chicago O. H. 27-April 1.
Stanley and Jackson—Haymarket, Chicago, 27-April 1.
Sarony, Gilbert—Novelty, Brooklyn, 27-April 1.
Tierney, J. S.—Orpheum, Kansas City, 27-April 1.
Thornton, James—Palace, N. Y., 27-April 1.
Thomson, Henry—Keith's, Phila., 27-April 1.
Troubadour Four—Keith's, Boston, 27-April 1.
Toon, Moung—K. and B.'s, N. Y., 13-April 1.
Topack and Steele—Poli's, N. H., 27-April 1.
Tanakas, The—Keith's, Prov., R. I., 27-April 1.
Trolley Car Trio—Keith's, Prov., R. I., 27-April 1.
Thit, Moung—K. and B.'s, N. Y., 13-April 1.
Thornton, Bonnie—Palace, N. Y., 27-April 1.
Urquhart, Isabelle—Keith's, Boston, 27-April 1.
Vaughn, Theresa—Proctor's, N. Y., 27-April 1.
Willett and Thorne—Keith's, Boston, 27-April 1, Keith's, Phila., 3-8.
Watson, Hutchinson and Edwards—Columbia, St. Louis, 27-April 1, Fountain Sq., Cin., 3-8.
WILDER, M. P.—Orpheum, San Francisco, April 2-14, Los Angeles, Cal., 16-29.
Wilson, Al.—Chicago O. H. 27-April 8.
Ward and Curran—Keith's, N. Y., 27-April 1.
Williams and Adams—Bijou, Wash'n, 27-April 1.
Weston and De Veaux—Proctor's, N. Y., 27-April 1.
Western Lillie—Keith's, N. Y., 27-April 1.
Williams and Melburn—Howard, Boston, 27-April 1.
Waterbury Brothers and Tenny—Poli's, N. H., 27-April 1.
Willard and Niffien—Harlem Music Hall, N. Y., 27-April 1.
Williamson and Stone—Harlem Music Hall, N. Y., 27-April 1.
Williams and Tucker—Proctor's, N. Y., 27-April 1.
Wilson and Leicester—Hopkins', Chicago, 27-April 1.
Wentworth, May—Olympic, Chicago, 27-April 1.
Warren and Howard—Olympic, Chicago, 27-April 1.
Wilson and Halpin—Haymarket, Chicago, 27-April 1.
Young, Ollie—Havlin's, St. Louis, 26-April 1.
Yeamans, Lydia—Leland, Albany, 27-April 1.
York and Adams—Keith's, N. Y., 27-April 1.
Yoeman, George—G. O. H., Pittsburgh, 27-April 1.
Zeno—Haymarket, Chicago, 27-April 1.
Zanfrella and Ashley—Pastor's, N. Y., 27-April 1.

A one act "problem" play taken from actual occurrence, depicting managerial troubles, and the solving of a problem, entitled—

"TROUBLE OVER A LONG DISTANCE TELEPHONE TRUTHFULLY TOLD."

CHARACTERS CONCERNED.

Chicago Manager ..... "COL." JNO. D. HOPKINS
New Orleans Manager ..... "PARSON" CHAS. E. DAVIES
Chicago Telephone Girl ..... Helen Ringmeup
New Orleans Telephone Girl ..... Miss Num Berplease
AND
Leading Woman ..... NETTIE BOURNE

Scene: Long Distance Telephone Office, New Orleans; operators.
Parson Davies discovered stalled in a stall.
N. O. Operator: Hello, Memphis, connect me with Chicago, Hello—that you, Chicago—give me John D. Hopkins, 4318 Main. Hello.
Chgo. Operator: Hello, New Orleans, here's your party—Hello—yes, don't ring off please—Hello.
"Parson"—"Hello—that you, Colonel—?"
Colonel—"Yes, Hello, what's the trouble?"
"Parson"—"Same old trouble, I must have another leading woman."
"Col."—"Hello—what, another? Why, you have had two already this season."
"Parson"—"Yes, but want one this time that is thoroughly reliable and can be depended upon at all times, and 'will make good.'"
"Col."—"Well, I have the woman you want, Nettie Bourne, the best and most reliable leading woman I ever employed, but can't spare her, big favorite here."
"Parson"—"Must have her; please send her; won't accept no for an answer. Ring off"

And as a result the following notice appeared in the "Mirror" from the pen of J. Marshall Quintero:

"NETTIE BOURNE DAILY GAINS IN FAVOR AND JUSTLY SO, FOR HER WORK IS OF THE MOST CONSCIENTIOUS AND MERITORIOUS.

"NETTIE BOURNE IS THE BEST LEADING WOMAN WE HAVE HAD"

MANAGERS OF REPERTOIRE COS.
NOTICE.
WANTED FOR FOUR WEEKS OR MORE, A FIRST CLASS REPERTOIRE OR STOCK COMPANY UP IN 15 OR 20 FIRST CLASS PLAYS. COMPANIES ALREADY ORGANIZED PREFERRED. STATE LOWEST PRICE, INCLUDING EVERYTHING. SURE MONEY AND R. R. FARES PAID BOTH WAYS. ADDRESS
D. A. W., care Mirror Office.

FURNISHED FLATS: 258 W. 43d St., 3 and 4 cozy rooms. Newly decorated and furnished for housekeeping. $7 to $12. Janitor.

COLUMBIA THEATRE

LUCKETT & DWYER, Lessees and Managers.
The Best Located and Most Comfortable Theatre in Washington, D. C.

The Record-Breaking Business.

WASHINGTON, D. C., March 20th, 1899.

The following is a true statement of the business done at the Columbia during the week ending March 18th, 1899, with Mr. Richard Mansfield in Cyrano de Bergerac:

MONDAY,	$2,134.00
TUESDAY,	2,082.00
WEDNESDAY,	2,135.50
THURSDAY,	2,182 50
FRIDAY,	2,186 00
SATURDAY (Matinee),	2 126.50
SATURDAY (Night),	2.174.00
TOTAL,	$15,020 50

This breaks all records of any dramatic engagement ever played in any theatre in the history of Washington at prices ranging from 50c to $2.00. It will be noticed that there were only seven performances.

WARNING!

Managers of Theatres, Booking Agents and Theatrical Exchanges, are hereby notified that I am part owner of the play known as

PAUL KAUVAR

and that no person or persons have authority to produce said play without my written consent. Any person or persons producing said play, or managers of theatres allowing same to be produced therein, will be held accountable and I will take such proceedings against such persons to protect my interests as the law will allow in the premises. EDWARD C. WHITE, Part Owner Paul Kauvar.
Dated New York, March 20, 1899. Offices, 1358 Broadway, New York.

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"Arnold M. Alexander in the light part of Dannie O'Brien showed a wonderful versatility, when we recall his emotional character of the previous evening."—*Altoona Tribune.*
"Arnold M. Alexander is a young actor of more than ordinary ability."—*Hartford Courant.*
"Arnold M. Alexander's portrayal of the half idiotic farm hand was an exceedingly fine piece of work."—*Waterbury American.*
"Mr. Alexander's heroic character was carried to a point of high excellence."—*Syracuse Courier.*
"Arnold Alexander is worthy of mention for his good work."—*Paterson Call.*
"Mr. Alexander's half witted character was a clever conception of the authoress, and in its portrayal by this actor its value was enhanced to a degree."—*Mt. Carmel Star.*
"Arnold Alexander as 'John Carter' was exceedingly clever."—*Lebanon Report.*
"Arnold M. Alexander carried the part of 'Gecko' with much force and intelligence."—*Binghamton Herald.*
"Mr. Alexander made a capital Lord Drellingcourt."—*Scranton Times.*
"Arnold Alexander as Mr. Armstrong in Alabama was most excellent."—*Wilkes-Barre Leader.*

Address CLARION, PA.

EMELIE EVERETT

Springfield Post—As the heroine in "Held by the Enemy" was a great favorite with the audience. In the emotional scenes she excelled, enlisting the sympathy of all and receiving many distinct expressions of approval.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Chinese Magician, Ching Ling Foo, and his troupe have been added as a special feature with the Pousse Cafe co. at the Great Northern.==Williams and Walker at the Academy of Music are doing a tremendous business. They broke the record at the Great Northern two weeks ago, and their first visit to this city as stars has been a phenomenal success.==Once more Manager Hopkins has prepared an ambitious and important dramatic offering in the shape of Hoyt's A Hole in the Ground. The variety portion of the bill is excellent and includes the Dartos, Macarte Sisters, Wilson and Leicester, and Hodgkins and Leith.==An enjoyable array of talent is entertaining the patrons of the Olympic. The Schrode Brothers, Lew Hawkins, and the Clorindy co., Howard's pony circus, May Wentworth, Raymond Trio, Albini, Shattuck and Benard, Nellie Maguire, the McMahons, Georgie Lingard, Plamondon and Armondo, Warren and Howard, Mona, Neola, and the Electros are in the co.==One of the biggest hits on the circuit is Lillian Burkhart, with her delightful one-act comedy, The Lady of the Rowan Tree, which is a refreshing feature of the programme at the Chicago Opera House. The balance of the bill consists of the Six Sennetts, Al. Wilson, Moreland, Thompson and Roberts, Doherty's Poodles, Higgins and Leslie, Stirk and Anita, Satsuma, King and Gray, William Baxter, Mialo Brothers, Annie Sylvester, and the Two Pucks.==On the West Side Jay Rial offers a pleasing bill at the Haymarket, which embraces the Nelson Family, Krause and Rosa, Zeno, Karl and Zeno, Stanley and Jackson, Charles G. Kilpatrick, John and Nellie McCarthy, Sig. Arcaris and Sister, Wilson and Halpin, Leamer Sisters, Kelly and Burgess, the Les Mayos, King and Stange, Professor Fox, Gilligan and Delmore, and the Curtis Sisters.==Roeber and Crane's co. is at the Alhambra, and the variety performers who appear are Alexander and De Veaux, Bigger and Dreher, Corolo and Laurent, Murray and Murray, and Alf Grant.==The Gay Masqueraders are doing a splendid business at Sam T. Jack's. The olio is made up of the Kins-Ners, McHale and Daniels, the California Quartette, Bud Snyder, Brown and Camille, Mabel Carew, Everett Sisters, Marie de Rossett, Clark Sisters, the Murphys, and Cook and Mina.==Items: Max Anderson, of the Fountain Square, Cincinnati, and Charles P. Salisbury, of St. Louis, spent a few days here last week booking attractions.—William Robinson has returned from New Orleans and has taken his old position as advertising agent for Hopkins'.—Francis Olney will star next season.—A. H. Hart, proprietor of the Sharp and Flatt co., has returned to this city after spending a few days with the co. He reports business big.—Your genial manager, Sam T. Tuck, of the Harlem Music Hall, tells me that this is his first trip to Chicago in six years. We no doubt will see much of him in the future, as he is convinced that there are a few dollars in the West with the right attraction.—Dick Little is now making his headquarters here.—George H. Harris is a very busy man looking after the opening of the big Carnival Cake Walk, which will be given at the First Regiment Armory next Saturday night under the direction of Williams and Walker. He has the city billed like a circus. A number of our prominent newspaper men have been selected as judges, and among them, I am told, our worthy friend, "Biff" Hall, will be found.

WILLIAM FITZGERALD.

BOSTON, MASS.—Kate Ryan is not the top-liner in the vaudeville bill at Keith's for this week, but so far as Bostonians are concerned her engagement is the most interesting of the week. She was a favorite at the Museum in the days of the old stock co., and now she makes her vaudeville debut in a monologue. The other features of the week are Isabelle Urquhart and John Burke, Ezra Kendall, Russell Brothers, De Forests, the Brothers Damm, Carr and Jordan, the Silvers, Willett-Thorne Farceurs, Forbes and Quinn, the Troubadour Four, Swan and DeVoe, Dan and Bessie Kelley, Merritt and Rozella, the Mazziottes, Barry and Bannon, the Lovenburg Sisters, and the biograph.

At the Grand this week the Bonanza Girls furnish the entertainment. In the co. are the Eldridges, Mamie Harnish, the Manns, Nellie Dailey, Wiley and Sanford, Conway and Staats, Burto, the Holbrooks, Vivian Wood, and Lester Howard.

Al Reeves and his burlesquers are at the Howard, including Barton C. Ashley, Mitchell and Jess, Brandon and Clare, and Nellie Berwick. In the house olio are Mabel Waite, W. J. Russell, Nalon, Charles S. Knight, Vanola Melburn, Griff Williams, Jansen and Leaton, Fred Wyckoff, Colville and Macbride, and the Armstrong Brothers.

Smoking concerts are resumed at the Palace this week, where the Gay Girls of Gotham fill the bill. In the olio are Charles and Minnie Osborne, Fred Bowman, Clark and Bennett, John T. and Lulu Keegan, and Charles H. and Tessie Clarke.

The Bon Ton Burlesquers are playing a return engagement at the Lyceum, with Agnes Behler, Morrison and Markley, Byron and Langdon, Edna Bassett Marshall, Dillon Brothers, and Mlle. Rosa in her turtle dance.

At Austin and Stone's this week the attractions are Estelle Izon, Gladney and Howe, John and Jeffries Pendry, Ethel Vance, Temple and Neilson, Clifford and Dixon, Hadley and Hart, Dagmar and McDonald, Herman and Hengler, Gerald Bateman, Cameron and Rushton, and Victor Miller.

Flo Irwin and Walter Hawley and Richard Harlan are giving their specialties at the Grand Opera House this week in addition to The Real Widow Brown.

Papinta is announced as among the coming attractions at Keith's.

J. B. Groce is the latest Bostonian to start out as a vaudeville manager. He looks out for the interest of Fred St. Onge, the clever trick bicyclist, who has a new comedy sketch.

John Graham's colored specialty co. gave so good a concert here recently that it roused the indignation of the Sabbath Protective League.

JAY BENTON.

PHILADELPHIA, PA.—The usual big big bill at Keith's includes the Rossow Midgets, Musical Dale, Thomas J. Ryan and Mary Richfield, Dixon, Bowers and Dixon, Jessie Couthoui, C. W. Littlefield, Phasey Troupe, Riley and Hughes, Leroy and Morris, Carr and McLeod, Savor and Devoe, Harry Thomson, Cross and Holden, Brilliant Comedy Four, and the biograph. Business big.

May Howard and her popular co. are at the Trocadero attracting their regular large patronage. Two new burlesques, Flynn and Da Costa, Ben Mowatt Duo, Lorenz and Allen, Mills and Simond, Wilson and Massoney, Moran and Wesley, Al. Weston, and Irene Watson complete the programme. Irwin Brothers' Majestic Burlesquers 3. Al. Reeves co. 10.

Bryant and Watson's Australian Beauties have good prospects for week at the Lyceum. Smith and O'Brien, Sheehan and Kennedy, the Marinellas, Edna Urline, Hazleton and Vedder, the Lavelles, Marion Blake, Ruby Marion are prominent in the co. Bob Fitzsimmons co. 3.

The Kensington has the Big Sensation co., with Lina and Vani, Zitelli, Bryce and Inman, Baker and Lynn, and Gilmore and Clark. Week 3, Robin Hood, Jr.

S. FERNBERGER.

WASHINGTON, D. C.—Managers Burke and Chase, of the Grand Opera House, present Pauline Hall, the Dresden Trio, Columbian Four, Angela Sisters, Harry Edson's dog, Leo and Chapman, Moa and Goodrick, and La Clair, La Narde, and Rith. At the Sunday concert Ackley's Band, Anna Craig-Hills, William H. Conley, Angela Sisters, and Arthur Amsden furnished the programme.==Abe Leavitt's Rentz-Santley co. are filling a return engagement at Kernan's Lyceum. Manager Kernan has inaugurated Sunday night concerts at the Lyceum. Clark's Royal Burlesquers gave, with some changes, the regular programme, appearing Mch. 26.==At the Bijou Theatre this week are Clifford and Huth, Emmons, Emerson and Emmons, Williams and Adams, Sam J. Adams, the Livingston Family, and Gertie Gilson. Proprietors Johnson and Ritter, of this house, will tender a benefit to Manager John Grieves, who has by hard and incessant labor built the house up to its present popular standing. The date is set for April 6. The committee of arrangements consists of Percy G. Williams, Harry S. Healey, Louis Robie, S. J. Poli, and William Morris.==Items: Truly Shattuck, owing to a serious throat trouble, was compelled to cancel her engagements at the Bijou Theatre after appearing at both performances Monday.—John T. Crossley, of the team of Crossley and Elder, and late instructor of athletics at the Columbia Athletic Club here, has been engaged to go to Hamilton College, Clinton, N. Y., to take charge of track athletics. Previous to his going the members of the C. A. C. and others will give him a benefit, which occurs at the Columbia 2.—Howard and Emerson's illustrated songs scored a distinct success at the Lyceum last week. Their display of pictures of the Hotel Windsor fire were very interesting.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): This excellent bill Mch. 20-25 drew large audiences. Russell Brothers, Jessie Couthoui, Ladell and Francis, Musical Dale, Mr. and Mrs. Silver, Harry Edson and his dog, Bogert and O'Brien, Willett and Thorne Farceurs, the biograph, E. M. Hall, May Cook, Ward and Curran, and Annie Wilmuth-Curran. 27-1: Streator Zouaves, McAvoy and May, Hines and Remington, Charlie Case, Trolley Car Trio, Frank Leon, Imperial Comedy Three, Lester and Jermon, the Gleesons, Conway and Statts, the Tanakas, Timely Topics, and the biograph.==Olympic (A. A. Spitz, manager): Straight vaudeville was given 20-25 by Sisters Leigh, Thomas and Quinn, Collins and Brien, the Lees, the Ahearns, Lillian Beach, Daly and Deser, the Midgleys, Gotham Comedy Four, Jim Leonard, and Fish and Quigg. Business very good. Reilly and Woods' Big Show 27-1.==Westminster (George H. Batcheller, manager): The Bon Ton Burlesquers did well here 20-25. Edna Bassett-Marshall, Harry and Sadie Fields, Byron and Langden, Morrison and Markey, Mlle. Rosa, and Agnes Behler are in the co. Miss New York, Jr., 27-1.==Items: Mr. Keith will install a complete electric lighting and power plant in his new theatre here shortly.—At a stag social, held under the auspices of Providence Lodge Elks evening 22, the programme was furnished by Gotham Comedy Four, Thomas and Quinn, John Daly, Collins and Brein, and Sager and Midgley.

HOWARD C. RIPLEY

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): Ida Gilday, Arthur Salvini, Beatrice Lorne, W. N. Livingston, Amy Boshell, and C. L. Brown's orchestra drew large houses week ending Mch. 19.==Coliseum (Will H. Brown, manager): Following proved good cards, to good business, week ending 19: Wanda, Pat and Fanny Kelly, Rae Eldridge, St. Leon Children, Ed Mulener, C. Allen, and the Five St. Leons, with Ed Mulener's farce-comedy, Always in Trouble, and the farce A Day at the Races.==Items: Way and Maitland, who made a hit at the Fredericksburg recently, return 20 for an indefinite engagement.—Louis Dammasch, the new manager of the Fredericksburg, is not unknown to the theatrical business. In the early days of Portland he sang tenor with the Bessie Louise King Opera co. in conjunction with Stephen and Hagemann, and with Jeannie Winston. He also sang tenor with Louise Lester, now Madame Natali. Before coming to Portland he sang in the San Francisco Tivoli. During his fifteen years' residence in Portland he has appeared frequently in concerts. He is identified with the Elks, Eagles, Knights of Pythias, Red Men, Arion Society, and other orders.

O. J. MITCHELL.

JERSEY CITY, N. J.—A house show was put on Mch. 20-25 by Manager Dinkins at the Bon Ton, and it gave satisfaction. Lester and Jermon opened the bill with a good sketch, Ida Russell, Frederick Brothers, Gilson and Reynolds, Baron's dogs, La Petite Grace, Le Roy and Clayton, the Brilliant Quartette, and O'Brien and Havel, who made the hit of the bill. Business big. Jermon's Black Crook 27-1.==Items: At the Masonic reception here 20 were Charles Duncan, Patti Henry, Fostelle and Emmett, Professor Seabury, Semnes and Larnes, Adolph Adams, Fred Wyckoff, Frey and Allen, Phil Heck, and Schuyler and Hilton.—Manager Dinkins is a very busy man at present. He is booking the tours of the Knickerbocker Burlesque co., the Utopians (a new venture), the attractions for the Bon Ton Theatre here, and a traveling season for a new attraction, Kelly's Kids, a farce-comedy.—Harry Morris will have a burlesque next season on Cyrano de Bergerac. During the Summer he will go to Germany, accompanied by his wife, May Howard.

WALTER C. SMITH.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The bill week Mch. 20-25 was excellent and crowded the house. As a feature Mr. Poli presented George Henry Trader and co. in a clever farce called Oscar's Birthday. With the exception of a trial performance at Pastor's on Feb. 22 this is the first week of the sketch in any theatre. Mr. Trader, a capital comedian, has a co. of four people, all competent, including Lizzie Annandale. The piece is meritorious. Others on the bill were the Sa-Vans, Howard and Bland, Hartley and Amann, the Donors, Sisters De Graff, the biograph, Lozelle, and Bartell and Morris. For week Mar. 27: Morton and Revelle, the biograph, Rofix, Waterbury Brothers and Tenny, George C. Davis, Saville Sisters, the Paxtons, Koppe, and others.==Item: Mr. Poli will again open his theatre Sunday, Mch. 26, when views of Pope Leo XIII. will be shown for the benefit of the Roman Catholic Churches.

JANE MARLIN.

SAN FRANCISCO, CAL.—An unusually strong bill was presented at the Orpheum Mch. 5-11. Hayden and Hetherton presented a musical sketch called Matrimonial Absurdities, which proved very funny. The Hulines, the Fortuni Brothers, Ola Hayden, Cora Tanner, and Louis Marsen in My Husband's Model, the Marco Twins, and Nivens' clown monkeys. Week 12-18: J. W. Winton, the English ventriloquist, was seen to advantage. The Troubadour Trio, Pantzer Trio, and several holdovers made up the bill. Business rushing, as usual. Novelties for week 19 are Mr. and Mrs. Robyns, the Gypsy Quintette, the D'Artos, and Percy Honri.==Item: Marshall P. Wilder is expected at the Orpheum soon.

FRED S. MYRTLE.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager: P. F. Nash, resident manager): Week of 20 opened to S. R. O. Edward Harrigan and co. in Larry Logan were amusing. Kittie Mitchell made a big hit. Others were Dick and Alice McAvoy, the Kenyons, Hart Brothers, Charles Diamond, and Hornman.==Gaiety (Agnes Barry, manager): The Gay Morning Glories played a return engagement 16-18 to good business and with a stronger co. Rose Sydell headed her large co. of London Belles 20-22. Olio by Hilton, Campbell and Hart, Reiger and Chatham, Richmond and Clements, Fonti-Boni Brothers, and Karina. London Gaiety Girls 23-25.==Item: Manager F. F. Proctor was in the city 20.

CHARLES N. PHELPS.

BALTIMORE, MD.—The New York Stars are at the Auditorium Music Hall week Mch. 27. On the bill are Bessie Bonehill, the Brothers Rossi, Mlle. Ani, Fields and Salina, Conley and Edwards, Fora, Mason and Francis, M'Kenzie and Whitely, and the Maginel-Mullini Concert co. Next week, Monroe and Mack in Johnny on the Spot.==Clark Brothers' Royal Burlesquers are at Kernan's Monumental. Rentz-Santley co. 3.

HAROLD RUTLEDGE.

CLEVELAND, O.—Weber's Parisian Widows co with the wonderful Nelson Family as an extra attraction entertained large audiences at the Star Mch. 20-25. Hyde's Comedians play a return engagement week of 27.

WILLIAM CRASTON.

PITTSBURG, PA.—Marshall P. Wilder headed a fine aggregation at the Grand Mch. 20.==The Rentz-Santley co. opened at the Academy 20 to a crowded house. Merry Maidens 27.

E. J. DONNELLY.

ST. PAUL, MINN.—Olympic (Olympic Theatre Co., proprietors; Charles Ellsworth, business manager): Opened to large attendance week Mch. 20-25. Rose Wentworth, Hazel De Mar, Adraine, Amy Cameron, Dale Hulbert, Rena Howard, May Ellsworth, Eva Ross, Vontella and Nina, Prior and Gates, Cereti and Green, the Flowers, Dora Hastings, Shaw Brothers, John O'Brien, Charles Ellsworth, Charles Gardner.==Palm Garden (A. Weinholzer, manager; Sam Green, business manager): Opened to excellent business week Mch. 20-25. Hard Luck in Klondike and taking specialties by Grace Passmore, Blanch Ward, Eva Leslie, Agnes Atherton, Dora Hastings, Alma Ruthford, Fay Leslie, Laurel Leslie, Sam Green, Bob Cunningham, Theresa Kemp, Alex. Owens. Good performance.==Tivoli (John Straka, proprietor): Week Mch. 20-25, good programme by Helene and Carl Hoffman to large patronage.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): An entertaining bill and good business marked week Mch. 13-19. Cora Tanner and Louis Massen were clever in My Husband's Model, scoring a solid hit. The Hulines also caught the popular fancy. Of the reserves, J. K. Murray and Clara Lane appeared in an operatic sketch with pretty costumes and fine music. Mr. Murray's beautiful baritone was heard to great advantage. Lew Bloom and Jane Cooper repeated their tramp sketch to applause galore. P. C. Shortis, the Dartos, and Edith Craske were as popular as ever, and Professor Macart's animals repeated their clever performance. Coming week 20: Clara Lardinois, Four Eddys, Three Fortuni Brothers, Nevins the Clown, and Jack Symonds.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Emma Carus heads bill Mch. 20-25, which also includes Lizzie and Vinie Daly, Lavender Richardson, Sheridan and Forest, Bobby Ralston, Fritz, Leslie and Eddie, and Pearl Hight.==Rich's (A. E. Rich, manager): Gotthold's Gigantic Novelties 16-18 offered a fair programme to light business. O'Brien and Collins, St. Clair and Yale, Bingham, Kelly and Reno, Stevenson, McBride and Goodrich, and the vitagraph. Fred Rider's Night Owls Mch. 20-22 opened fairly and are offering an entertainment of merit. In the co. are Brooks and Brooks, Owly Randall, Colton and Darrow, Darling Sisters, Rawson and Baisley, and Billy Barlow.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): Al. Reeves filled a return date Mch. 20-25, opening to good house. Several changes have been made in the co. Nellie Berwick, Mitchell and Jess, Brandon and Clare are the new features. Ferber and Davis do a remarkably clever turn. City Sports 27-1. Rice and Barton's co. 3-8.==Krueger Auditorium (Harry S. Healey, manager): The sacred concert was well attended 19. The bill was furnished by Ford and Davern, Fannie Granger, the Brownings, Dan Polk, Folly Trio, George Leslie, the Martells, and Mlle. Faustina.==Item: Al. Reeves will close a successful season 15. He has engaged Inez Mekesker for next season.

CINCINNATI, O.—A good clean bill has been offered at the People's the week Mch. 19-25 by Weber's Dainty Duchess co. Letta Meredith, Burke Brothers, Mimic Four, the Clerise Sisters, Aleene and La Rue, Ford Brothers, Clark and Raymond, and Kessler and Karrick are excellent. Rice and Barton's co. 27.==At the Fountain the same week the Sidmans had been billed as headliners, but the illness of Mr. Sidman necessitated a quick change and Filson and Errol were engaged to take their places. George Wilson, Lizzie B. Raymond, Hall and Staley, the Twin Sisters Avon, La Belle Carmen, Ollie Young, and the Fremonts all won applause. The interest felt in the Sidmans has been such as to warrant the hope that they will be seen here in the near future.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business to capacity week Mch. 20-25. Louise Thorndyke Boucicault and James Horne in A Proper Impropriety were very pleasing. Inez Mecusker, Dorothy Drew, the Two Kings, Bickee and Watson, Ely and Harvey, and Hal Merrill were also in the bill. Fred Hallen and Mollie Fuller, La Fafalla and a strong bill 27-1.==Item: A. H. Clements, originator of the Lotus Flower, vision dance, extended an invitation to the press to witness the first dress rehearsal of the new sensation at the Cook 23. It is a unique and beautiful scenic production and will prove an unqualified success.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): This ever popular theatre continues to turn people away. The people Mch. 20-25 are Ryan and Richfield, Ray L. Royce, Ellsworth and Burt, George H. Diamond, Sisters Mayo, American Belles, Swan and O'Day, and Girard and St. Elmo.==Academy of Music (Charles Arthur, manager): Pauline Hall, who headed a vaudeville bill here 20-22, left for New York 21 and the house was closed 21, 22. Manager Arthur threatens to sue Miss Hall for $5,000 damages. Fred Waldman's co. Mch. 23-25; Fred Irwin's Majestics and Zero 27-1.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week beginning Mch. 20, fine performance to large audiences by Arnold Sisters, Helen Heil, Appleton and Allen, Ed Chrissie, Burton and De Almo, Mudge and Morton, Madine Sydol, Brothers Toledo, and Nettie Wilson.==Items: Charles M. Rophun is permanently engaged in a business capacity at the Auditorium.—Special mention should be made of the sketch, Quits, by Wiley Hamilton and Ruth Wiley.

INDIANAPOLIS, IND.—Empire (Hencke Opera House Co.): Roeber's Vaudeville and Athletic co. Mch. 20-22; fairly good performance by Maddox and Beach, De Veaux and De Veaux, Alf. Grant, Bigger and Dreher, John and Florence Murray, Laurent and Carolo, and Ernst Roeber and his partners. Al. H. Maddox, an Indianapolis boy, was given a hearty reception by his many friends. Business good. High Roller Burlesquers Mch. 27-1.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): The Review Comedy Four, the Randalles, Esmeralda, Gilbert and Trixeda, James F. Hoey, Johnson and Dean, Foreman and West, and animated pictures made up the best bill of the season Mch. 20-25. The Review Comedy Four are favorites here and they and the Randalles made the biggest hits, with Esmeralda and Gilbert and Trixeda as close seconds.

TORONTO, CAN.—Bijou (M. S. Robinson, manager): As We See It played to big business Mch. 20-25. Tammany Tigers 27-1.==Empire (A. McConnoughy, manager): A good bill is given 20-25, and is meeting with the approval of large audiences. Roberts, Smilax and co., Bell Wilton, Gilson and Perry, Elwood D. Benton, Rice and Cady, Martier Sisters, Clyo and Rochelle made up the bill.

WEST SUPERIOR, WIS.—Gem (Clarence Leonard, manager): Week Mar. 20-27 White and Harrington, Nina Cooper, Eddie La Rose, Castle Sisters, Lillie La Rose, Lilly Merrill, Three Bissell Sisters, Ruby Atkinson, Lizzie Lee, Maggie Majesty, Myrtle La Blanch, May Smith, La Petite Ray, and William Kelly.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week Mch. 20, Gardner and Ely, Dooley and Tenbrooke, Polly Holmes, Welby, Pearl, Keys and Nellie, the Nondescript Trio, McCarthy and Madden, and Alex Wilson. A building lot was presented to each purchaser of a reserved seat.

OMAHA, NEB.—The bill at the Creighton-Orpheum week Mch. 19 has Papinta, La Petite Lund, John T. Tierney, the Harpers, Falke and Semon, Robetta and Doretta, and Brothers Keeler; crowded nightly.==At Wirth's, the Mullallys, Rose Winchester, Bert Martin, Harry Wetzel, and Lucille Wilson.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Milton and Dolly Nobles in Why Walker Reformed were the headliners Mch. 19-25 and kept the audiences convulsed. The Asbeys, Billy Van, Schrode Brothers, Conroy and McDonald, Frencelli and Lewis, Herbert's dogs, and Watson, Hutchings and Edwards were all excellent.

GLOUCESTER, MASS.—Dewey Theatre (George Le Barr, manager): Week Mch. 20-25, the Harbecks, the Barnells, Minnie Harnish, Hughes and Anderson, Kennedy and James.==Musee (W. L. Gallagher, manager): Week Mch. 20-25: Ishamel, Ethel Vane, Walsh and Thorne, Nelson and Temple, Bert Hale, and Zartos.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): Matt J. Flynn's Big Sensation co. gave good performance to fair business Mch. 20-25. Baker and Lynn, Bryce and Inman, Lina and Vani, Rastus and Grundy, Murray and Grundy made hits in the olio. The Merry Widows Burlesquers 27-29.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Bowery Burlesquers Mch. 20-25 to good houses. Co., headed by Loney Haskell, is fine and pleased every one. Knickerbocker Burlesquers Mch. 27-1.==ITEM: Business at this house continues big owing to the strong bookings.

BINGHAMTON, N. Y.—Bijou (P. M. Cooley, manager): Gay Manhattan Burlesquers were closed after their first performance Mch. 16. Harry W. Seamon's Extravaganza co. had fair business 20-22. Fitz and Webster's A Breezy Time 23-25. Ed White's London Gaiety Girls 27-29.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The Cherry Sisters headed bill week 20 and proved a good drawing card. The Rosair Trio, the De Greams, Evans and De Vees, Enita De Vies, and Carleton and Tene were also in the bill.

VANCOUVER, B. C.—The Savoy Theatre continues to offer its patrons capital vaudeville bills. This week's bill comprises the Stanley Brothers, Owens and Wren, Willie Perry, Klondyke Gussie La More, Jennie Riggs, and Nellie Cammetta. The fun is up to date and the business is excellent.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): The Monte Carlo Girls Burlesque co. to good business Mch. 20-22. In the olio are Hi Tom Ward, McEvoy and Taggart, William C. Fields, Eva Swinburne, and Byron G. Harlan.

RICHMOND, VA.—Bijou (Jake Wells, manager): Large crowds at each performance. Williamson and Stone, Gertrude Haynes, Duffy, Sawtelle and Duffy, Forrester and Floyd, Kine and Gotthold, Annie Lloyd, and Eugene Neidert were excellent.

LOWELL, MASS.—Savoy (J. F. Mack, manager): Joe Hardman, Vino and Searle, James W. Bingham, Winstanley and Sullivan, Eddie and Josie Evans, the Two Daleys, and May L. Bell appeared week Mch. 20.

BUFFALO, N. Y.—Hopkins' Trans-Oceanic Star Specialty co. was the attraction at Shea's Mch. 20-25 and did an immense business.==Court Street Theatre: Isham's Octoroons 20-25 did fair business at the Court Street.

TROY, N. Y.—Gaiety (James Hearne, manager): Nina Diva's Parisian Stars Mch. 20-25; fair houses.==Star (Buck and Keller, managers): London Gaiety Girls Mch. 20-22; poor houses.

EASTON, PA.—Wonderland (Otto Rost, manager): Zero Mch. 20-22; crowded houses; good bill. Parisian Belles 23-25 canceled. Fred Rider's New Nights Owls co. 27-29.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): Lindon and Fanto Metropolitan Burlesquers gave a very good performance week Mch. 20.

READING, PA.—Lyceum (H. W. Becker, manager): French Folly co. gave fair performance Mch. 20-22.

ALTOONA, PA.—Mountain City Theatre (B. N. Gossord, manager): Merry Maidens Mch. 23-25. Misco's City Club 27-29. Australian Beauties 10-12.

KING OF THE OPIUM RING.

The new Chinese-American play by Charles E. Blaney and Charles A. Taylor has scored one of the greatest hits made in the melodramatic field this season. Its originality has caught the fancy of the masses. The New York engagement at the Star Theatre last week broke all known records of the house, hundreds being turned away nightly. The orchestra was placed upon the stage and every available space sold for standing room. H. M. Bennett, general manager of the Bijou circuit, states over his signature: "Never in my experience as a manager have I seen so many people turned away nightly." The elaborate staging, the handsome Oriental costumes, the brisk and lively movement of the plot, keep the audience in a highly delighted state, and the thrilling climaxes cause tumultuous applause. The cast is made up of forty persons, including M. J. Jordan, George C. Staley, Harrison J. Wolfe, Madeline Merlie, Mary Stewart, George Wessells, Ada Boshell, Edwin Walters, Lizzie Mulvey, Pearl Inman, W. J. Melville, Jay L. Packard, James Allen, Edward Gillespie, the Wilson Brothers, the Opium Ring Quartette, and a company of native Chinese. Harry James has charge of the score. The company plays the Bijou, Brooklyn, this week, and will then go to Buffalo and other cities.

OBITUARY.

Patrick H. O'Connor, formerly assistant treasurer of the Garrick Theatre, was struck and instantly killed by a trolley car at Sixth Avenue and Thirty-sixth Street, in this city, on March 21. Mr. O'Connor was thirty-six years of age and had come from Boston to New York with the late John Stetson. He had served as assistant treasurer at the old Park, Fifth Avenue and Abbey's theatres, and was connected with the Garrick for five years. He enjoyed the esteem of the public as well as the management, having been one of the most courteous and most obliging box-office men in the city. A benefit for Mr. O'Connor was to have occurred on April 15, and it will be given now at Koster and Bial's on April 9 in aid of his widow and twelve-year-old daughter, who are left in destitute circumstances.

Professor Jacob H. Ellis, of Kingston, N. Y., composer of "Remus Takes the Cake," "Hanna's Promenade," and other melodies, died Feb. 28, at Asheville, N. C., where he had gone for the benefit of his health. Mr. Ellis was twenty-eight years old. He had been musical director of the Kingston Opera House Orchestra.

Mrs. H. J. Stokum, once prominent in Brooklyn amateur theatricals as Alwilda Castle, died on March 23, at Lynbrook, N. Y., aged thirty-two years. She was a member of the Professional Woman's League and the Twelfth Night Club. Interment was made in Greenwood Cemetery.

Mrs. Albertine Kenkel, one of the foremost of the German actresses in America, died at the home of her daughter in Oconomowoc, Wis., on March 25. She had played leading roles in all of the prominent German theatres in the country, and was an artist of rare ability and reputation.

Jeffrey Miller Cogley, son of Mr. and Mrs. Nicholas J. Cogley (Annie J. Cogley), died in Philadelphia, Pa., on March 19, aged five months. Interment was made in Northwood Cemetery.

Harry Roseberry, son of Mrs. Roseberry, who keeps a popular theatrical boarding house in Washington, D. C., died in that city on March 2, aged twenty-two years.

Lolo Banzolla, a favorite Austrian actress, committed suicide recently by shooting herself during a performance at Cilli, Styria.

Born.

LEWIS.—A son to Mr. and Mrs. Nelson M. Lewis (Mr. and Mrs. Louie N. Marcotte), in Brooklyn, N. Y., on March 12.

Married.

BARLOW—HAMILTON.—Harry Barlow and Alice Hamilton, at Meriden, Conn., March 21.

PAGE—BOLWAY.—Will A. Page and Adelaide Sloan Bolway, at Washington, D. C., March 22.

ROSSKAM—McCLANAHAN.—Charles H. Rosskam and Gertrude McClanahan, at Hutchinson, Kansas, on March 23.

STAATS—KING.—Philip Staats and Vera King, in Boston, Mass., on March 23.

Died.

BANZOLLA.—Lolo Banzolla, at Cilli, Styria.

COGLEY.—Jeffrey Miller Cogley, son of Nicholas J. and Annie J. Cogley, in Philadelphia, Pa., on March 19, aged 5 months.

KENKEL.—Albertine Kenkel, at Oconomowoc, Wis., March 25.

O'CONNOR.—Patrick H. O'Connor, in New York city, on March 21, aged 36 years.

ROSEBERRY.—Harry Roseberry, in Washington, D. C., on March 2, aged 22 years.

STOKUM.—Mrs. H. J. Stokum (Alwilda Castle), at Lynbrook, N. Y., on March 23, aged 32 years.

WALL.—Horace Wall, in this city, March 22, aged 62 years.

OPEN TIME

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CORRESPONDENCE.

(*Continued from page 7.*)

tion. The Princess Bonnie (local) 23, 24.==ITEMS: During the performance of the Hibernian Minstrels Frank Powers, the instructor, was presented with a handsome ring.—Ed Leon, of Miaco's City Club, is spending a week at home here.—The Kennedys, Steve and Eva, are resting for a few weeks owing to the illness of Mr. Kennedy.—Daniel Sully co. breakfasted here 16 en route.—Harry Starr and William Stacy are resting here. W. H. MCGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda manager; Otto Klives, business-manager): Francis Wilson in The Little Corporal Mch. 16. Jack and the Beanstalk 18. West's Minstrels 21: fair house: singing enjoyable. Olga Nethersole in Carmen to S. R. O. 22; a most satisfactory performance on the part of the star.==BURT'S THEATRE (Frank Burt, manager): The Dawn of Freedom to fair houses 16-18. Ralph E. Cummings Stock co. played their third engagement here this season 19-22 to good business. An Arabian Night and Carville were given.==PEOPLE'S THEATRE (C. F. Stevens, manager): An overflowing house applauded and cheered The Sleeping City opening night of engagement 19-22 and business continued fair C. M. EDSON.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Banda Rossa drew light business Mch. 18; evoked the greatest enthusiasm. De Wolf Hopper 1.==PARK THEATRE (Harry E. Feicht, manager): Yon Yonson to good business 16-18. The comedy was well interpreted, but only gave fair satisfaction. City Club 20-22: S. R. O.; some of the specialties were pleasing. J. W. WEIDNER.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): King Dramatic co. Mch. 13-18: big business. Presenting Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The War of Wealth, Carmen, The Cotton King, The Cherry Pickers, The Two Orphans, and The Last Stroke. Isham's Octoroons 21: big business. A Night at the Circus 22. Pudd'nhead Wilson (return) 24. Jack and the Beanstalk 25.==ITEMS: Youngstown is becoming a great matinee city, and Saturday afternoon attractions always fill the house.—The Passion Play pictures will be placed on exhibition 2 for charity.—The local Elks initiated fifty-nine members and gave a grand banquet recently.—In June the lodge will give a street carnival, and anticipate a royal successful time.—At St. Columba's Church Auditorium 17 A Noble Outcast, with Frank Herrick and Joe Ketler in leading roles, was presented to big houses. Local talent supported. Between acts first-class specialties were given.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Keystone Dramatic co. Mch. 6-11 to fair business in The Senator's Daughter, The Heart of the Mountains, His Mother's Husband's Boy, The Girl I Love, East Lynne, and The Man from Japan. Si Plunkard 16: fair business; fair performance. Darkest Russia 18; fair business; good performance. Boston Lyric Opera co. 20, 21 to good business in Said Pasha and Amorita. Fabio Romani 25.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Rice and Barton's Gaiety co. Mch. 15; fair house; audience pleased. Edwin F. Mayo in Pudd'nhead Wilson 17; performance excellent; good house. Side Tracked 23. O'Hooligan's Wedding 25.==ITEM: Eunice Moyer, of Jack and the Beanstalk, visited her parents in this city Sunday, 19, rejoining the co. at Mansfield 20.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): A Night at the Circus pleased a good-sized audience Mch. 18. Pudd'nhead Wilson 23. Van Dyke and Eaton co. 27-1.==CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): Robert Downing in acts from The Gladiator and Ingomar 20; fair performance; light business. McDoodle's Flats 23. O'Hooligan's Wedding 15.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): A Jolly Night Mch. 15; fair performance; small house. She Would Be a Widow (local) 17; crowded house. McDoodle's Flats 22. Back on the Farm 29. Shore Acres 10. Si Plunkard 19.==BUCHER'S OPERA HOUSE (Gustavus Sailer, manager): R. J. Erwood Stock co. 20-25.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Uncle Josh Spruceby Mch. 16; full house; good entertainment. Daniel Sully in O'Brien the Contractor 18; every one pleased. Edward P. Elliot 20, presenting scenes from Christopher, Jr., to well-filled house. Robert Downing 28.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): A Night at the Circus Mch. 16; packed house; performance fair. Schubert Glee Club 5.==AUDITORIUM (M. H. Haskell, manager): McDoodle's Flats 25. Passion Play pictures 3. Sousa's Band 13.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Fabio Romani Mch. 15; good house; audience pleased. Martha Beaufort is an unusually pretty woman and a good actress. Grace Hunter is a pretty and graceful dancer. A Bunch of Keys 3. The Evil Eye 18.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Van Dyke and Eaton co. closed a week Mch. 18 to good houses, presenting The Gutta Percha Girl, A Tallow Candle, Kathleen Mavourneen, and The Lost Cause. Courtenay-Morgan co. opened for a week 20 to full house in The Witch of Wall Street and Niobe 21. Thomas E. Shea 3-8.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): Si Plunkard Mch. 21; large and pleased audience. A Bunch of Keys 31. 1792 14. (Lyceum Course) Will Carleton 18; large audience; satisfaction given.==M. G. Seipel, manager): Remember the Maine 17; large audience; fine attraction. Town Topics 7. The Gormans 18. Faust 22.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Daniel Sully in O'Brien the Contractor Mch. 16; business good. Uncle Josh Spruceby 17; large business. Remember the Maine 18 pleased a fair audience. Fabio Romani 20 to fair house; co. deserved better business. Jack and the Beanstalk co. 21.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Rice and Barton's Gaiety co. pleased a fair house Mch. 14. Pudd'nhead Wilson delighted a large audience 16. A Bunch of Keys gave satisfaction to fair business 18. Huntley-Jackson co. opened for a week 20 in The World to capacity.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Sadie Raymond in The Missouri Girl Mch. 15; poor business. Murray and Mack in Finnegan's 400 18; pleased a small house. Darkest Russia 21; small but appreciative audience.==MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): McDoodle's Flats Mch. 20; well filled house; performance fair; specialties good. Florrie Evans, Mollie Little, May Cook, L. W. Pritzkow, and Frank Morrel deserve special mention. Roland Reed 28. Side Tracked 30.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): J. C. Lewis in Si Plunkard Mch. 17; house sold out; audience pleased. A Bunch of Keys 30. O'Hooligan's Wedding 8. Muldoon's Picnic 15.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Under Old Glory (local) Mch. 14, 15, direction of Sprague Green; excellent performance. McDoodle's Flats 18; fair house; good co. Boston Lyric Opera co. 25.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Missouri Girl Mch. 14 gave satisfaction to fair house. Rice and Barton's Gaiety co. 16 pleased a large audience. A Coontown Jubilee 23.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Daniel Sully in O'Brien the Contractor Mch. 17 drew well and gave satisfaction. A Stranger in New York 21; business good. Pudd'nhead Wilson 25. Robert Downing 29.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Si Plunkard to large house Mch. 20; good performance. Welsh Prize Singers 21; poor business; excellent co.==ITEM: Jesse Davis, of Si Plunkard, spent 19 with his mother in this city.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): West's Minstrels gave a splendid performance Mch. 22 to capacity. Side Tracked 25. Remember the Maine 3. The Evil Eye 13. Robert Downing 17.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Darkest Russia Mch. 15; good business; performance good. Banda Rossa 18 pleased a fair audience. Fabio Romani 31.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Banda Rossa Mch. 20; fair business. Uncle Josh Spruceby 22; big house. The Missouri Girl 1.

CANTON.—THE GRAND (M. C. Barber, manager): The Missouri Girl Mch. 18; light business. A Stranger in New York pleased a good audience 22. Jack and the Beanstalk 23. King Dramatic co. 27-1.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Ten Nights in a Bar Room Mch. 11; good house; performance poor. Till Family Concert co. 21; crowded house; performance excellent.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Local minstrels Mch. 21; immense business; pleasing performance. Darkest Russia 23.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers, manager): Si Plunkard pleased a full house Mch. 14. Fabio Romania 30. Keystone Dramatic co. 3-8.

NEWCOMERSTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Fabio Romani Mch. 17; full house; pleased audience. Local minstrels 29.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Jack and the Beanstalk Mch. 20. A Bunch of Keys 23 canceled. The Little Minister 6.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Si Plunkard Mch. 15; pleasing performance; packed house. Pudd'nhead Wilson 21.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Better and Cox, managers): A Texas Steer Mch. 18; large house; performance good. Robert Downing 25.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): Uncle Joshua Spruceby drew a topheavy house Mch. 18.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (J. H. Timmermeister, manager): O'Hooligan's Wedding Mch. 21; audience pleased.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Keystone Dramatic co. Mch. 27-1. O'Hooligan's Wedding 4.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Periclesian Concert co. gave a good concert Mch. 17; small audience.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Missouri Girl Mch. 22 to fair house; good co. What Happened to Jones 13.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): O'Hooligan's Wedding Mch. 17 pleased a fair audience. Fabio Romani 3.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostram, managers): Robert Downing Mch. 24.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Katie Emmett Mch. 28. Robert Downing 15.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): Passion Play pictures Mch. 27.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Ivy Leaf Mch. 28.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Two Married Men Mch. 17; good performance; big business. Kempton Komedy co. 20-25.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

OREGON.

BAKER CITY.—ARMORY HALL (McCord and McCord, lessees): Max Bendix Concert co. Mch. 16; good house; performance excellent.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Remember the Maine to crowded house Mch. 14.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Noble's Dramatic co. Mch. 27-1.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): A Ragtime Reception drew a good house Mch. 18. Hogan's Alley 28. A Breezy Time 4. A Guilty Mother 13.==HERSKER'S OPERA HOUSE (John Hersker, manager): Thayer's Cake Walkers and Minstrels 17; small business. Howard Athenæum Specialty co. gave a fair performance to poor business 18.==ITEMS: John Harris, the new proprietor of the Park Theatre at Frackville, is arranging to remodel the interior of his playhouse. Three members of the Johnson Comedy co. that closed in Shenandoah are in Frackville trying to secure local talent to produce a play. Manager Quirk is confined to bed with a severe illness. Burke and Daly's All Star Specialty co. was organized here 20, under the management of P. F. Foley. They will make their debut at New Philadelphia in April.—The Ashland Elks are arranging a minstrel performance.—C. D. Kaier, of this city, is considering the advisability of building a theatre at Charlotte, N. C.—R. A. Johnson, manager of the Johnson Comedy co., has gone to Niagara Falls, N. Y., where he will embark in the photographic business. R. W. SHERTZINGER.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): James Whitcomb Riley Mch. 28. John Drew in The Liars 29. Jack and the Beanstalk 1. Rosenthal 12.==ACADEMY OF MUSIC (Burgunder and Reis, managers): A Ragtime Reception 20-22 played to light business. Gus Pixley deserves mention. Sowing the Wind 23-25. J. E. Toole co. 27-1.==ITEMS: At a reception given by the Scranton Bicycle Club to their members who belong to the 13th Reg't, P. V. I., the following members of John M. Cooke's A Ragtime Reception co. presented specialties: Gertrude Fort, Geneva Parker, Ella Ray, Gus Pixley, Charles H. Phillips, and Henry Laurent. Mr. Cooke contemplates strengthening his co. in the near future.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees; Ben J. Lander, manager): Howard Athenæum Specialty co. disappointed a small audience Mch. 17. Mitchell's All Star Players closed a four-nights' engagement 18 in Kidnapped to fair business. Schubert Glee Club pleased a large audience 20. Thayer's Minstrels and Cake Walkers 21, 22; good houses; performances fair. Pauline Hall 24. McCarthy's Mishaps 25. Yon Yonson 30.==ITEMS: Extensive improvements are being made to the dressing-rooms of the Grand.—B. F. Mitchell, of the All Star Players, has purchased several new plays that he will produce next season.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): My Friend from India Mch. 15 pleased a large house. Walter E. Perkins, Fred Mower, Frederick Lewis, Emily Wakeman, and Kenyon Bishop all deserve special mention. French Folly co. 18; large business; satisfaction given. The Ottumwas 16; S. R. O.; commendable entertainment. Houghton Stock co. opened for a week 20, with Cheer, Boys, Cheer, Lost in London, and Tompkkins, Who's Tompkins; good business. Daniel Sully 28. Tommy Shearer co. 3-8.==ITEMS: John Kelly, of this place, joined Waite's Stock co. at Meadville, Pa., 20.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Myers-Leyburne co. Mch. 13-18 in The Black Flag, After Seven Years, The Tiger's Eye, American Born, The Silver King, Turned Up, The Two Orphans, Kidnapped, The Burglar, and Down the Slope; good business; enthusiastic audiences. Pitman Comedy co. 20-25. First half of week in The Red Cross Nurse, The Electrician, La Belle Marie, Black Flag, and Article 47. Anna E. Davis and Frederick Herzog were well received; support excellent; large houses.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Bennett and Moulton Dramatic co. closed a successful week Mch. 18. The Sunshine of Paradise Alley pleased a light house 20. Howard Athenæum Specialty co. with poor specialties and good war pictures drew a fair audience 22. The Telephone Girl pleased a crowded house 23. At Piney Ridge 24. The Highwayman 25 canceled. Miles Ideal Stock co. 27-1. A Daughter of Cuba 3. Murray and Mack 5. Chattanooga 6. Pudd'nhead Wilson 7. La Belle Helene 11. Joshua Simpkins 12.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, manager): The Sunshine of Paradise Alley Mch. 17; small business; appreciative audience. Champion Cake Walkers 18; matinee, good house; evening, small audience; mediocre performances. Macauley-Patton co. in The Minister's Son 20, Royal Rags 21, The Struggle for Gold 22, In Mizzoura 23, Asa Jenkins 24, and A Sly Old Fox 25; good houses; fine performances. McCarthy's Mishaps 27.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Miles Ideal Stock co. closed a week's engagement Mch. 18 to very fair business. A Conditional Pardon, An American Hero, Kathleen Mavourneen, New Mexico, A Heart of Gold, Lights of Gotham, The Prodigal's Return, and A Dangerous Game were satisfactorily presented. Boston Howard Athenæum co. 27. Yon Yonson 31. The Bride-Elect 6. Murray and Mack 7.==ITEM: Pauline Hall 24 canceled.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Mitchell's All Star Players (formerly Wilson Theatre co.) opened for a week Mch. 20 in The Galley Slave to big business, followed by The Two Orphans, Why Smith Left Home, The Middleman, The White Slave, and The Kidnappers. Specialties of the Pecks, the Major Sisters, Gracie Beebe, and Igna Boarman very good. Howard Athenæum Specialty co. 27. A Breezy Time 11. The Little Minister 15. Sousa's Band 19.

COLUMBIA.—OPERA HOUSE (James A. Crothers, manager): Macauley-Patton co. Mch. 13-18 in The Minister's Son, Royal Rags, Mizzoura, Rose Cottage, and A Sly Old Fox; good business; best of satisfaction. Howard Athenæum Specialty co. 21; medium business; good entertainment.==ITEM: The Macauley-Patton co. report a most prosperous season. They will close May 1 and open next season Aug. 28. The co. will number eighteen people.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Al. G. Field's Minstrels Mch. 17; first-class entertainment; good attendance. Isham's Octoroons 18 pleased fair audiences. Daniel R. Ryan co. 20-25, presenting Thou Shalt Not, The Lost Paradise, Ingomar, Jim the Penman, The Fatal Wedding, Her Sainted Simon, and After Twenty Years, was well received by large audiences. Jack and the Beanstalk 27. A Texas Steer 29.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): At Piney Ridge Mch. 22; good business. David Higgins and Georgia Waldron were excellent. The Telephone Girl 24. The Girl from Ireland 25. Yon Yonson 28. Pudd'nhead Wilson 4. Boston Howard Athenæum co. 7.==ITEMS: A Night Off will be produced 24 by the Amateur Dramatic Club of Hollidaysburg.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Robinson-De Vyne co. opened for a week Mch. 20 presenting Among the Hills, which proved to be The Golden Giant Mine, to large audience; In Old Virginia, East Lynne, and The Postmaster followed to light business. Isham's Octoroons 24. Wargraph 29. A Texas Steer 30. Daniel Sully 31. Amherst Glee Club 3. The Real Widow Brown (return) 4.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Daniel R. Ryan co. to fair business Mch. 13-18. Plays presented: Wife for Wife, The Lost Paradise, From Sire to Son, The Fatal Wedding, Jim the Penman, A Legal Wife, and Thou Shalt Not. King Dramatic co. opened for a week 20 in Hands Across the Sea to capacity. Tommy Shearer co. 27-1. A Stranger in New York 3.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. O. Champion, manager): U. S. Indian Band Concert Mch. 17; large and enthusiastic audience. Course lecture 22; large house. Howard Athenæum co. 23; small house; good performance. Lafayette Glee Club 25. Boston Star co. 3-8. Mercersburg Glee Club 15. Johnston Comedy co. 17-22.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Turtle Mch. 17. The Sunshine of Paradise Alley 18. Bennett and Moulton co. in Darkest Russia, Bonnie Scotland, A Daughter of the South, My Mother-in-Law, and My Partner 20-25.==GRAND OPERA HOUSE (George M. Miller, manager): Side Tracked was well produced to large houses 16-18.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): The Katharine Rober co. closed a week of profitable business Mch. 18. Howard Athenæum Specialty co. 20; fair business. Godfrey's Band to fair business 21. James Whitcomb Riley 23; good house. His readings were heartily enjoyed. At Piney Ridge 23; good houses.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Howard Athenæum Specialty co. to fair business Mch. 15. The Real Widow Brown to well-pleased house 17. Si Perkins 18; large houses. The Sunshine of Paradise Alley 22; large house; performance good. At Piney Ridge 25. Side Tracked 27.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Godfrey's Band gave a pleasing concert to fair house Mch. 21. Boston Star Repertoire co., booked for 20-25, closed 22, owing to unsatisfactory performances. Howard Athenæum co. 1. Mitchell's All Star Players 3-8.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Houghton Stock co. closed their engagement Mch. 13-18 to S. R. O.; co. excellent. Repertoire: Cheer, Boys, Cheer, Lost in London, Thompkins, Who's Thompkins, Way of the World, Beyond the City Lights, and The Temptation of Money.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): A Celebrated Case (local) Mch. 17; big house. Shea-McAuliffe co. opened for a week 20 to good business, presenting The Fire Patrol, The Man-o'-War's Man, Kidnapped, and What Happened to Bones.

FREELAND.—GRAND OPERA HOUSE (P. McGeehan, manager): All the Comforts of Home was presented Mch. 17 by Mitchell's All Star Players under the name of A Bachelor's Honeymoon to big business. Thayer's Minstrels and Cake Walkers 23. A Breezy Time 29.

GREENSBURG.—KEAGGY'S THEATRE (R. G. Curren, manager): A Texas Steer Mch. 16; S. R. O.; excellent performance. Robert Downing 17 pleased a fair audience. Daniel Sully 27. Town Topics (return engagement) Apr. 29.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): The Turtle Mch. 20; good business; good performance. The Telephone Girl 21; crowded house; excellent performance. The Sunshine of Paradise Alley 25.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): My Friend from India Mch. 16; large and pleased audience. Robert Downing 18; business and performance good. Van Dyke and Eaton co. 20-25. Maxwell Stock co. 27-1.

LEBANON.—FISHER OPERA HOUSE (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): The Telephone Girl Mch. 22; full house; excellent co. New York Stars 23. Howard Athenæum Specialty co. 24. A Country Merchant 28.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees; F. W. Alles, manager): Decca Concert co. Mch. 16, Howard Athenæum co. 21, and Murray and Mack 22 all canceled. Lafayette College Glee Club 24. A Country Merchant 27.

PITTSTON.—MUSIC HALL (C. C. King, manager): Douglass, magician, Mch. 17, 18; although seen here several times, was a drawing card. White's Faust 23. Elisha B. Worrell 24. Finnigan's 400 10. Miles Ideal Stock co. 24-29.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Gus Hill's New York Stars Mch. 25. Boston Star Repertoire co. 27-29. Howard Athenæum co. 3. Joshua Simpkins 8.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): Charles Cowles presented A Country Merchant Mch. 22; packed house; performance first class. Daniel Sully 29.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Isham's Octoroons (return engagement) Mch. 23. Pudd'nhead Wilson 25. Courtenay-Morgan co. 27-1.

KANE.—LYCEUM THEATRE (A. B. Cohn, manager): Isham's Octoroons Mch. 28. Daniel Sully 30.

AUDITORIUM (G. H. Verbeck, manager): Wagner and Hogan Vaudeville co. 25.

ROCHESTER.—OPERA HOUSE (Howard Vanderslice, manager): French Folly co. Mch. 17; large audience; performance fair. A Night at the Circus 23. Maxwell Stock co. 3-8.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Tommy Shearer co. opened Mch. 20 for week in Dangers of a Great City to big business; co. satisfactory.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Real Widow Brown Mch. 18; performance good; fair house. The Sunshine of Paradise Alley 21; good performance; large audience.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Ben Hur Mch. 16-18; large and delighted audiences. Darktown Swells 20; fair business; good co.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Projectoscope Mch. 17, 18 to poor business. Ben Hur (local) 20, 21; performance excellent. McCarthy's Mishaps 25.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): The Broadway Girl Mch. 15; deservedly small house. McCarthy's Mishaps 21. A Breezy Time Apr. 24.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Next Door Mch. 16 pleased large house. Isham's Octoroons 25. W. H. Crane 27. Daniel Sully 1.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Charles Cowles in A Country Merchant Mch. 16; large and pleased audience. Nellie McHenry 30.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): A Texas Steer Mch. 17 pleased a large audience. At Piney Ridge to good business 20. Daniel Sully 25.

LEHIGHTON.—OPERA HOUSE (Hauk and Keat, manager): White's Faust Mch. 17; creditable performance; well-filled house. Thayer's Minstrels and Cake Walkers 25. A Breezy Time 31.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Thayer's Cake Walkers and Minstrels failed to attract a large house Mch. 20; performance good.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): McCarthy's Mishaps Mch. 17; small house; fair performance. A Country Merchant 25.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G. Curren, manager): French Folly co. Mch. 13 packed house; fair performance.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Isham's Octoroons Mch. 22; fair performance; good audience. Mamie Zozo co. 23.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): Lafayette Glee Club Mch. 28. The Broadway Girl 1. Zo Zo Eldorado co. 4. Chattanooga 11.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): Nellie McHenry 5. Professor Kauffman 10. A Country Merchant 15.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Porter J. White's Faust Mch. 22; to capacity; strong co.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): McCarthy Comedy co. Mch. 18; good house; performance good. A Country Merchant 29.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): French Folly co. Mch. 22 to good business. Cosmopolitan Comedy co. 27-1.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Faust 5. Hart and Ward's Minstrels 10.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. E. Shotwell, manager): The Sunshine of Paradise Alley Mch. 27.

NORTH EAST.—SHORT'S OPERA HOUSE (F. C. Beecher, manager): Isham's Octoroons Mch. 16; good house; pleased audience. Said Pasha 30.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Isham's Octoroons Mch. 13; fair house; audience pleased.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): French Folly co. Mch. 24.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Dark.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): J. E. Toole Mch. 24.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): White's Faust Mch. 25.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, manager): The Real Widow Brown 6.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Telephone Girl Mch. 16; excellent performance; house packed. Burrill Comedy co. opened for a week 20; good business. Repertoire: East Lynne, Infatuation, Saved from the Sea, True as Steel, Old Glory, and Rip Van Winkle. Ward and Vokes 27.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): The Octoroon (local) Mch. 17; S. R. O. Jefferson Comedy co. in Rip Van Winkle 18; fair house. Myles McCarthy in True Irish Hearts 21; small house. The Stowaway 23. Burrill Comedy co. 27-1. Under the Red Robe 10. Shenandoah 15. A Milk White Flag 18. The Heart of Maryland 19.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): Erin's Green Shore Mch. 16-18; average business; general satisfaction. Cuba's Vow 20-22; good business and performances. Brother for Brother 3-5. Waite's Stock co. 6-8. The Wheel of Fortune 10-12.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Miss New York, Jr., Mch. 21 pleased a medium-sized house. Callahan's Faust 10.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Ireland As It Is (local) Mch. 17; large audience. The Stowaway 25.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): The White Slave Mch. 15 pleased a large audience. Woodward-Warren co. 17, 18; fair business. Wilder's Burlesquers 20; poor business; poor attraction. Edwin Rostell 22. Scalchi Concert co. 31. Emma Warren co. 4-8.==ITEM: Captain George W. Henneman, former correspondent for THE MIRROR in this city, is at home for a few days. Captain Henneman, for the past few months, has been in command of a company in the Tenth Immunes, U. S. V.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Camille D'Arville in The Highwayman Mch. 18; large audience. The opera was well rendered. A Day and a Night was greeted by a good house 20. The comedy was well received. El Capitan 24, 25. Joseph Jefferson 5.

NEWBERRY.—OPERA HOUSE (Voss and Schultze, managers): Woodward-Warren co. Mch. 15, 16; good business. Fitz and Webster in A Breezy Time 21. Edwin Rostell 27, 28. Alba Heywood co. 3.

ANDERSON.—OPERA HOUSE (O. A. Breazeale, manager): Edwin Rostell in Damon and Pythias and Ingomar Mch. 29, 30.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Empire Theatre co. Mch. 20-25, Maro 31.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The Hopkins Stock co. opened its twenty-fourth week Mch. 20 to capacity in Diplomacy, that served as a splendid vehicle for displaying the co.'s talent. Floy Crowell and Gardner Crane were particularly well received. The vaudeville bill had Pete Baker, Bryant and Saville, Crane Brothers, and Edward Boyle. Fate 27-1.—GRAND OPERA HOUSE (R. S. Douglas, manager): Joe Ott 21. Hogan's Alley 30.==ITEMS: Manager Stainback left for Chicago 18 in the interests of his big playhouse.—Frieda Michel, a Memphis girl, during the past season with Miss Francis of Yale, is now playing the soubrette roles in the Hopkins Stock co.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The White Slave Mch. 17; light house. Henry Miller in Heartsease 18. Robert L. Taylor 28. Scalchi Concert co. 29.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Lillian Tucker co. opened Mch. 20 for a week in A Hero in Rags to a crowded house; performance excellent.

COLUMBIA.—GRAND OPERA HOUSE (J. J. Helm, manager): Scalchi Concert co. to an enthusiastic audience Mch. 21.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Joe Ott Mch. 24.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Why Smith Left Home Mch. 13; excellent co.; good business. Madlyn Arbuckle and Annie Yeamans

"I find them the best preparation for colds, coughs and asthma."—MRS. S. A. WATSON, Temperance Lecturer.

BROWN'S Bronchial Troches

OF BOSTON

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received ovations and Jessie Conant's singing was encored repeatedly. Belle Archer in A Contented Woman 17 pleased a fair-sized audience. Hoyt's Comedy co. 20-25. Primrose and Dockstader's Minstrels 27. W. V. LYONS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Dazzler Mch. 13; good house; performance pleasing. A Contented Woman, with Belle Archer and an excellent co., 14. 15 to S. R. O. Klimt-Hearn co. 16 in The Inside Track and Kidnapped to S. R. O. Why Smith Left Home 17, 18 to fair houses. The co. presenting it was one of the best seen here this season. Madlyn Arbuckle, M. B. Snyder, Blanche Chapman, Annie Yeamans, and Dorothy Usner were favorites.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wiess, manager): Wilbur-Kirwin Opera co. in The Queen's Lace Handkerchief, Carmen, The Merry War, The Bohemian Girl, The Black Hussar, The Royal Middy, Girofle-Girofla, Fra Diavolo, The Two Vagabonds Mch. 12-18; good attendance; co. good. Belle Archer 19, 20. Black Patti's Troubadours 22. Punch Robertson 27-29. MacDowell-Walsh co. 31-2. Baldwin-Melville co. 3-6. Eugenie Blair 7, 8.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Punch Robertson co. Mch. 12, 13, presenting Under False Colors, The Buckeye, A Practical Joke, and Captain Dan of the 31st; satisfactory business. Klimt-Hearn co. in Fanchon the Cricket and Kidnapped 14. The Dazzler 15; poor house. Belle Archer 21. Black Patti's Troubadours 23. Why Smith Left Home 24.

DALLAS.—OPERA HOUSE (George Anzy, manager): Two Married Men Mch. 13; poor house; poor performance. Why Smith Left Home 14; crowded house; well-balanced co. A Contented Woman 15; big business. Belle Archer carrying off the honors. Klimt-Hearne co. 17, 18 in The Inside Track, Fanchon the Cricket, and Kidnapped; big business.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Punch Robertson co. presented The Merry World, The Fairy Queen, and The Beautiful Wretch Mch. 3-6. The Dazzler 14 to fair business. Belle Archer in A Contented Woman 18 to good houses. Wilbur-Kirwin Opera co. 20-25. Hogan's Alley 27.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Myrkle-Harder co. Mch. 13-18 presented The Little Sinner, The Hermit's Legacy, The Buckeye, Was She Guilty, My Uncle from India, The Little Philosopher, and The Hand of Justice; small houses; performances average.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, manager): Charles Harrison Dramatic co. Mch. 13-28 to good houses in A Trip to New York, The Pioneers, Teddy O'Malley, Rip Van Winkle, and Hazel Kirke. Black Patti's Troubadours 20.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): The Dazzler Mch. 15; fair house; good performance. Otto Krause co. 27-1. Punch Robertson co. 4, 5.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Why Smith Left Home Mch. 16; large business; excellent attraction. Myrkle-Harder co. 16, 17 canceled. Eugenie Blair 14.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): Two Married Men Mch. 14; small audience. Why Smith Left Home 20.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): Mrs. Henry Exall lectured Mch. 14 to small house.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Spooner Dramatic co. Mch. 20-25, except 23, when Belle Archer will appear.

DENISON.—OPERA HOUSE (M. S. Eppstein, manager): Why Smith Left Home Mch. 15; large and pleased house. Wargraph 16; fair house.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Dark.

BASTROP.—GREEN AND ELZNER OPERA HOUSE (P. O. Elzner, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Dr. Prentiss, lecturer, Mch. 13; large audience.==NEW GRAND THEATRE (M. E. Mulvey, manager): The Gran Opera co. 13-18 to full houses. The co. could put in more time to paying business if other dates could be bought off. ==ITEM: Professor Evan Stephens is arranging for a mammoth concert in the Mormon Tabernacle early in April.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): McEwen, hypnotist, week of Mch. 13, except 17; small audience first night; rest of week big houses; entire satisfaction. McSorley's Twins 16. Si Perkins 19. Shanty Town 24. Katie Emmett May 4.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): In Old Kentucky Mch. 18 to $633; S. R. O. at 7 o'clock; audience pleased. Sowing the Wind 6. The Prisoner of Zenda May 11.==LIBRARY HALL (C. Fred Van Vleck, manager): Rice's Comedians opened for a week 20 in The Mine King; co. first class. A Soldier's Vow 21.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Howard Athenæum Specialty co. Mch. 21; entertained a fair audience. A Milk White Flag 22; S. R. O.; audience pleased. Mary Marble caught on at once, responding to numerous encores. Washburn's Minstrels 1. Superba 7, 8. Robinson Opera co. 10-15. A Texas Steer 18.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Stetson's U. T. C. to full house Mch. 18. A Milk White Flag 23. Washburn's Minstrels 13. A Texas Steer 19. Robinson Opera co. 24-26. A Hired Girl 29.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Howard Athenæum Specialty co. Mch. 22; fine performance; light house. As We See It 5. Robinson Opera co. 17-22.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): A Milk White Flag Mch. 25.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Dorothy Morton Opera co. Mch. 16 failed to appear, owing to closing of co. Joshua Simpkins 24, 25. El Capitan 31. The Late Mr. Early 3. The Little Minister 11. Black Patti's Troubadours 15. Murray and Mack 18. The Dazzler 19.==ITEM: Thomas G. Leath, the popular manager of the Richmond and Norfolk theatres, spent several days in the city, the guest of Manager Booker.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Godfrey's Band Mch. 20 pleased audiences. The Highwayman pleased one of the largest audiences of the season 22.==ITEM: Allen Jenkins, who has been press agent at the Academy for about ten years, has severed his connection with this house. He was a favorite with the newspaper men of this city. Harry Tucker, of the *Evening Leader*, succeeds him.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Santanelli, hypnotist, closed a fairly successful week Mch. 18. Joshua Simpkins 29. The Late Mr. Early 5.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hurst, managers): Joshua Simpkins Mch. 23; S. R. O.; co. fine.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Dark.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Highwayman 23, 24.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Late Mr. Early Mch. 30.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Eunice Goodrich co. Mch. 30-1.

HAMPTON.—SOLDIERS' HOME THEATRE: The Highwayman Mch. 24.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Nance O'Neill Mch. 12-18. Miss O'Neill is a young tragedienne of marked ability. She shows dramatic genius of a capable order and with a course of careful training to make her work of a more finished character she should reach a high position. THIRD AVENUE THEATRE (W. M. Russell, manager): Blanche Stoddard 12-18 supported by Richard E. French and a good co. in The Lady of Lyons and Ingomar to good business. Miss Stoddard's Parthenia is worthy of note. The Spider and the Fly 19-25.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): James Kidder-Warde co. in The School for Scandal to S. R. O. Mch. 16; performance fine. Max Bendix Concert co. to good business 17; concert good. F. X. Schoonmaker 25. The Spider and the Fly 6.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Lewis Morrison in Faust Mch. 13; large attendance; fair performance. James Kidder-Warde co. in The School for Scandal and Macbeth 14, 15; crowded houses; splendid co.; receipts, $3,500. Hi Henry's Minstrels 20, 21. Clara Thropp 22.

TACOMA.—THEATRE (L. A. Wing, resident manager): Hi Henry's Minstrels (return) Mch. 16 pleased a good house.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (L. P. Carr, manager): Windrop's Comedians Mch. 7-12.==NORMAL AUDITORIUM (J. Walter Barns, manager): Louise Brehany Concert co. 15 to capacity; performance excellent.

MORGANTOWN.—OPERA HOUSE (M. J. Sonneborn, manager): Robert Downing Mch. 15; good house; fair co. Windrop's Comedians 20-25. Elks' minstrels 30.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Black Beelzebub the Moonshiner (local) 4. This is a dramatization of a story by B. A. Koblegard.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): Boston Lyric Opera co. Mch. 15, 16; fair business; good performances. Si Plunkard 31. Pickert's Comedians 8. The Gormans 13.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Dark.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Dark.==LIBRARY HALL: Pugsley Brothers' Quartette Mch. 25.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Frank E. Long co. Mch. 14-18 to large audiences nightly. Repertoire: A Man Among Men, The Middleman, The Marble Heart, A Prodigal Husband, and Santiago. Co. was to have opened 13, but was unable to reach here because of snowstorms. Beach and Bowers' Minstrels 21. Fisk and Weldon's Orchestra 24. Young Brothers' U. T. C. 29.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Ben J. Mears Mch. 29, 30 in Richard III. and A Shattered Idol. Beach and Bowers' Minstrels 4.==ITEM: Mr. and Mrs. Thomas Marshall (Olga Lorraine) have closed with That Girl, on account of Mrs. Marshall having slipped on the stage and wrenched her back. She is now recovering from the accident.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Walker Whiteside and a compent co. presented The Red Cockade before a good-sized audience Mch. 15. A Hired Girl 17; fair business; satisfactory performance. Modjeska 21. What Happened to Jones 26.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Walker Whiteside Mch. 13 in The Red Cockade; good business; performance excellent. Robert B. Mantell 15 in Monbars; large and appreciative audience. 1462 17; splendid performance; large house. Otis Skinner 25.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): A Trip to Coontown Mch. 15; fair business; co. good. Young's U. T. C. 25. Frank E. Long co. 3-8.==COLUMBIA HALL (Harry B. Sutherland, manager): Fisk and Weldon Concert co. to big house 19.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): A Hired Girl Mch. 15; good house. Robert Mantell delighted a large house in Monbars 16. Gorton's Minstrels pleased a good house 20. Beloit College Glee Club concert 21; a packed house. Columbia Comedy co. 27-1.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Robert B. Mantell in Monbars Mch. 14; large audience; giving satisfaction. My Friend from India 17 pleased a large house. Gorton's Minstrels 21. Modjeska 23. What Happened to Jones 28.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): On the Suwanee River Mch. 15; large and pleased house. Beach and Bowers' Minstrels 18; S. R. O.; good performance. John Griffith 14 canceled. Who is Who 22.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Kidnapped Mch. 19; house packed. Modjeska in Macbeth 20; crowded house; fine performance. Otis Skinner 24. What Happened to Jones 25. Beach and Bowers' Minstrels 26.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): What Happened to Jones Mch. 17; S. R. O.; audience pleased. A Midnight Bell 20. Who is Who 21. A Bachelor's Honeymoon 23.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Joe F. Willard in Kidnapped was fairly well received by a large audience Mch. 20. Beach and Bowers, Minstrels 28. Who is Who 3.

MERRILL.—BERARD OPERA HOUSE (Charles Quin, manager): Young Brothers' U. T. C. Mch. 27. Dodge and Black 21, 22. William Owen co. 28.==ITEM: Frank E. Long co. is canceled, to appear later.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Who Is Who (Kelly and Mason) 5.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Gorton's Minstrels Mch. 22. Beloit Glee and Mandolin Club 30.

LA CROSSE.—THEATRE (J. Strasilipka, manager): My Friend from India Mch. 16; fair house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Dark.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Davis and Busby's Big co. Mch. 17, 18 in The Circus Girl and U. T. C. opened to capacity. Si Perkins 3-8.==ITEM: Manager Root will enlarge the stage of the Opera House and equip it with new scenery.

CANADA.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): H. M. S. Pinafore was produced by the Lyric Operatic and Dramatic Society Mch. 13, 14 before large audiences. The special scenery was excellent. Mrs. Boyer, Mrs. Buntzen, W. H. Cope, O. Roberts, and A. Rounsefell deserve special mention. Orchestra and chorus were capital. By special request the opera will be repeated on Easter Monday 3. Lewis Morrison played Faust 9 to an $800 house, breaking all records at the usual prices. The Spider and the Fly 29.==ALHAMBRA THEATRE: The opening of this theatre was a huge success. The Pearl of Pekin drawing full houses 10, 11. The singing of Maud Goodwin, W. Barton, and A. T. Goward was admirable, and the dancing and specialties by Georgie Cooper won well deserved applause. Manager Lucas celebrated the opening of Vancouver's West End Theatre with a large banquet, to which all the leading professionals and amateurs were invited. Andrew McPhee's co. 20-25.==CITY MUSIC HALL: Harry Lindley's co. still plays to big houses. The Lime Kiln Club, East Lynne, and The Little Ferret were given 6-11. The Metropolitan Opera co. will shortly sing a return engagement.

WINNIPEG.—THEATRE (C. P. Walker, manager): A Midnight Bell Mch. 16, 17, with W. R. Stockwell and Pearl Landers in the principal roles, was well received by large audiences. Who Is Who 18 was a pleasant surprise. Kelly and Mason were the leaders, and with Pusey and Welsh kept the audiences in roars of laughter. Of the ladies, Grace Cummings received many encores. Katharine Miller and Ollie Williard were also favorites. John Griffith 24, 25. Sousa's Band 29, 30. Lewis Morrison 31, 1. Jules Grau Opera co. 3-15. McFadden's Row of Flats 23, 25.==GRAND THEATRE (W. H. Seuch, manager): Harold Nelson Stock co. 20—indef., opening in A Fool's Money.==ITEM: Frida de Tersmeden will leave Winnipeg in June to reside in New York as a professional pianist. "Ian MacLaren" will lecture in Selkirk Hall May 2, 3.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Roland Reed presented His Father's Boy Mch. 16-18 to good business. Share Acres 21-25. The Herrmanns 27-29. West's Minstrels 30-1.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): The New Boy to large houses 20-25. Bert Coote is clever and is ably assisted by Julia Kingsley. Superba 27-1.==PRINCESS THEATRE (A. B. Sheppard, manager): Cummings Stock co. (thirtieth week) 20-25 in Around the World in 80 Days; big business. The Banker's Daughter 27-1.==MASSEY MUSIC HALL (I. E. Suckling, manager): Moriz Rosenthal 16; large audience. The artist was encored enthusiastically. Frame Concert co. 31. Teresa Carreno 4. Richard Burmeister 6. Power Symphony Orchestra 24.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): Stetson's U. T. C. Mch. 16; big business; average performance. De Verne Sisters' Concert co. 17; pleasing entertainment; fair attendance. The Real Widow Brown 20; amusing performance; large audience. A very good act and one deserving of mention was the imitations given by Charles Barrington. Frame Concert co. 28.==ITEM: There has been a gratifying increase in the receipts since the house passed under W. D. Emerson's management.

ST. THOMAS.—NEW GRAND OPERA HOUSE (A. McVean, manager): 1462 Mch. 14 gave satisfaction to a packed house. Stuart received much applause. Madge Davenport also delighted the audience. Kerry Gow, by St. Thomas Dramatic Club, 17 to S. R. O.; pleasing performance. Fanny Rice 22.==NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Stetson's U. T. C. 15; crowded house; performance excellent. Wells-Heath co. 20-25.

NEW WESTMINSTER.—OPERA HOUSE: Vittoria Trio, of Seattle, Mch. 17, consisting of Marguerite McKinzey, Jennie Edmunds, and Alys Frue, under the direction of F. Boyd Wells, assisted by L. Esley Whitman, Y. Knight, and W. McNeill. Professor Darcy's new theatre orchestra will make its debut on this occasion. The Spider and the Fly 30.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Rosenthal, pianist, Mch. 15; small but critical audience. Stetson's U. T. C. 18; packed house; satisfaction given. Shore Acres 20 delighted a large audience. Fanny Rice in At the French Ball 21; good performance; fair business; heavy snowstorm. The Herrmanns 24, 25. Local minstrels 27.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Moriz Rosenthal, pianist, 21; large and enthusiastic audience.==GRAND OPERA HOUSE (Joseph Frank, manager): Lorraine-Hollis co. 20-25, presenting Camille, The Tigress, and Where's Your Wife; excellent performance; pleased audiences.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Young Men's Society of St. Joseph (local) presented The Rebel of '98 to S. R. O. Mch. 17; performance good. Local minstrels 3-5. California Burlesque and Vaudeville co. 10-15.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager: A. M. Du Bois, representative): The Real Widow Brown Mch. 17; fair business. J. S. Crosby, lectured to good house 20. Shore Acres 21. Stetson's U. T. C. 31.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Roland Reed, supported by Isadore Rush and a capital co., presented His Father's Boy to crowded house Mch. 13. Fanny Rice 23. Marks Brothers co. 27-1.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and File, managers): The Real Widow Brown Mch. 19; fair house; performance excellent. Frame Concert co. 23. Daniel R. Ryan co. 27-1.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): The Real Widow Brown Mch. 21. Stetson's U. T. C. 1.==KING'S MUSIC HALL (N. W. E. King, manager): Dark.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager). The Real Widow Brown Mch. 16; large house; performance fair. Stetson's U. T. C. 22.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Said Pasha (local) Mch. 17; large house; creditable performance. The Real Widow Brown 25.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke manager): St. Mary's Dramatic Class Mch. 17 in Uncle to large audience.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Innisfail (local) Mch. 17. Stetson's U. T. C. 21. Nashville Students 25.

KINGSTON.—VICTORIA THEATRE (A. Lesser, manager): Bert Coote Mch. 17 in The New Boy; crowded house; amusing performance.

ST. CATHARINES.—GRAND OPERA HOUSE (Charles H. Willson, manager): Dark.

LETTER LIST.

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